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ON THE COVER: Scream turns 15! Art by Ed Repka!

LETTER FROM THE EDITOR:

The year *Scream* came to theaters was a very important year for this editor-in-chief – one of the most significant years I can remember. Showing my age – 1996 was the year in which I graduated high school. It was the year I turned 18, finally acquired my driver's license – and purchased my first car. It was also the year I bought my first home computer – and acquired internet access. I self-learned web design (while juggling college and other extra-curricular activities), and eventually launched one of the first online collector Web sites, where my work caught the eye of two significant toy-industry insiders. From there, the road to *HorrorHound* had begun.

More on point (to this issue at least), 1996 was also the year *Scream* was released to theaters. I had been a horror fan since I first saw *Creepshow* at the age of five. But it was *Scream* that reignited my love of the genre, as I soon found myself frequenting the theater for every horror film release – whether it be *Scream* sequels, rip-offs or spoofs. I was a die-hard movie junkie throughout the teen slasher boom – digesting every possible title that followed in Ghostface's footsteps: *Urban Legend, Valentine, Scary Movie, Wrong Turn. ...*

The best part about these horror resurgences is the fact that they always seem to bring the past back with them. Thanks to *Scream*, my newfound interest in slasher films and Wes Craven brought me to titles like *Black Christmas* and *The Hills Have Eyes*.

Even in the early 2000s, with Eli Roth and Rob Zombie's intro into theaters, you found yourself researching their throwbacks to titles like *The Evil Dead* or *The Funhouse*. *Scream* is an excellent example of this self-feeding nature of the horror industry, and I am very pleased to have worked on this issue dedicated to *Scream* and the films in its aftermath. With *Scream 4* on deck for a March release, I am giddy in anticipation over whether the slasher genre is on deck for another comeback. Let's hope.

~ Nathan Hanneman (Editor-in-Chief)

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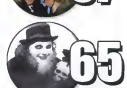

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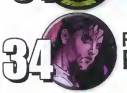

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LETTERS LETTERS LETTERS LETTERS LETTERS

DEAR HORRORHOUND:

Hey there, Hounds of Horror ...

As always, I enjoy the magazine, and the new issue is a great way to start out this year of 2011! Vincent Price is one of my favorites and rightfully deserves the cover! But now on to the concern of this e-mail .... the "100 Greatest Names in Horror" list. I love lists, as good conversation can emerge out of them. Everyone has his/her opinion and that can sometimes lead to great debates over the subject list at hand. While reading the list, I checked to see if a page was missing – no, they were all there ... but how does Rob Zombie make a list when Alice Cooper does not? ... Hmmmmm ... this is of course in good fun, but I feel I just gotta put my two bones in. Here are a few names that I feel can not be ignored!

1. Jack Arnold – THE 3-D king! The classics he brought to the silver screen ... untouchable!

2. James Warren – Does *HorrorHound Magazine* exist without *Famous Monsters, Creepy, Eerie, Vampirella*. ...

3. Basil Gogos – 'Nuff said.

4. ALICE COOPER – There is NO horror rock without the Coop. Shame on you to miss him, especially with a Vincent Price feature!

5. The Misfits – Again, horror punk rock at its finest!

6. Bemi Wrightson – What he did for *Frankenstein* is the finest done to date.

So, instead of recalling all the issues to make the corrections, just continue being the best horror magazine out there!

Loud and proud ~ Evil Jim

As an older guy (well, older than many genre fans), I am thoroughly enjoying issue #27's Vincent Price theme. As a kid I always knew any movie with Vincent would be worth my time. Even as a middle-aged man, I feel the same way. He brought an air of class to even the cheesiest of movies. *Abominable Dr. Phibes* and *Theatre of Blood* are two of my all-time favorite campy films. Never before had I experienced the unique combination of amusement and fright as those two movies (and the "*Phibes*" sequel too) provided. The image of Vincent Price as a gay hairdresser with a bad Afro (*Theatre of Blood*) is well worth the price of the DVD alone.

Eric Beebe (Cincinnati, Ohio)

I am an avid fan of your magazine. I have been collecting horror magazines since the 1980s, and most have taken a downhill slide, but yours has been a dose of fresh gory air. However, I just got done reading your latest list of the "100 Greatest Horror Names in the Last 100 Years," and agree with about 95 percent of what you had chosen. I know that everyone is going to have their own opinion about the order in which the names should be picked and who is more influential than who, however, the fact that Linnea Quigley and Brinke Stevens didn't even make the list!? Come on guys, you do reviews of horror from the '80s all the time – you know the impact these two ladies have had on horror. Both have appeared in over 50 horror films, both have had numerous magazine articles and magazine cover appearances. Both make regular stops at most horror conventions. Linnea is the actress who broke the mold of the "innocent damsel in distress" in horror film. She showed you could be beautiful and tough, and that even the ladies can play the villains (*Return of the Living Dead, Night of the Demons*, etc.).

Brinke, who did play the more innocent victim, didn't mind getting her hands bloody when the job called for it. If your going to include Jamie Lee Curtis, who only did four horror films and abandoned the genre for nearly 20 years to pursue a "mainstream" career, then these two ladies deserve a spot on anyone's horror names list. I know it is hard to compile a list of this magnitude, but I am sure that a few names could have been dropped to include these two actresses. I am hoping this is an oversight on your part. Anyway, keep up the good work on *HorrorHound*, I can't wait to read the next issue!!!

Take care, Dusty Fleischman (Rebel Angel Pictures)

Just wanted to drop you a line and let you know you have the best horror magazine on the market today. Yours is the only one I read cover to cover. So, great job! Keep it up. I'd like to see you guys put out more than six issues a year at some point. Any way that will happen soon? Also, could you guys expand your coverage of upcoming DVDs and Blu-rays? Even if it's just a listing as a sidebar would be good enough. I'd like to submit my vote for you guys to do a retrospective on the *Aliens* series of films. It's my favorite franchise and would love to see a retro on it from *HorrorHound* ... so, pretty please? Anyway, awesome magazine ... worth every penny!

Jeffrey Brent Pipes (Citrus Heights, California)

A few weeks ago, I walked into my favorite magazine store that carry international magazines (one of the few in Ottawa, for some reason). Looking at the horror section, which usually only carries a very few horror magazines, I saw something new. Something very cool. *HorrorHound*. Who is a horror hound? I am a horror hound! Wow, I have not been impressed by a magazine in such long time. This is truly the first time I ever wrote to a magazine too.

I just wanted to thank you for expanding your distribution! Even today, I went to the store and didn't see your book, I panicked! I asked the manager quickly – after verifying with her computer, she said they just got in, but it was still in the back of the store. I smiled and asked her if she could get it for me, as it's -18 degrees outside, and I walked far to be here from my job. She said no problem and looked at me strange when seeing the magazine. "I love horror..." I simply chuckled, paid and left. Oh, I can't wait to read it! So, thank you for a fantastic job and please keep it coming to the great old white North!!

Jean-Marc Guertin

I loved your "25 Most Significant Vampire" list [*issue #26*]. You have almost all my favorites. But there are a few I would have added: Youki Kudoh (the voice of Saya – *Blood: The Last Vampire*; 2000), Mathilda May (*Lifeforce*; 1985) and Grace Jones (*Vamp*; 1986).

Thanks, Lifetime Horror Fan,
Ryan Porter

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**All articles written by Aaron Crowell and Nathan Hanneman, unless specifically stated otherwise.*

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TUCKER & DALE VS. EVIL!

Hillbilly Vindication • by Jessica Dwyer


Alan Tudyk (Tucker) and Tyler Labine (Dale).

Because of horror films, everyone now knows that country folk, especially from the deep South, are all a bunch of scary, killin' and rapin' cannibals. This stereotype has been firmly planted into the psyche of movie lovers by films like *Deliverance* and *Texas Chainsaw Massacre* or the more-recent the more recent *Wrong Turn* and *Cabin Fever*.

The subgenre (call it Hellbilly or Horrorbilly) was prime pickings for writer/director Eli Craig. And so *Tucker and Dale vs. Evil* was born.

The film stars Tyler Labine (*Reaper*) as Dale and Alan Tudyk (*Serenity*) as Tucker – two country boys who go on vacation to a cabin in the woods. Tucker and Dale happen upon some college kids who have come to these same woods for Spring Break – as the two groups cross paths periodically which results in some major misunderstandings. Stereotyping Tucker and Dale as crazy hillbillies, the self-induced fright cause the kids to accidentally "off" themselves one by one. Tucker and Dale are left wondering what sort of suicide pact these kids have while trying to save the hapless teens from themselves.

Eli Craig answered some questions for us about how the movie came about and what his thoughts are about independent film – the only place to go these days for something new and fresh in the horror genre.

***HorrorHound*: This idea is actually pretty brilliant. What made you decide to write it, and what films really helped to inspire it?**

Eli Craig: It was definitely inspired by the litany of horror films that have played out the same old plot. The good looking college kid's car breaks down in the woods, then the hillbilly massacre begins. Morgan Jurgenson, my co-writer, and I thought it would be hilarious if Freddy Kruger, Leatherface, or the freaks in *Hills Have Eyes*, or *Wrong Turn* were really just misunderstood and were demonized by these college kids that kept coming after them. We knew we were already onto something when we started coming up with the hilarious ideas about how the college kids would accidentally kill themselves, and make it look like Tucker and Dale did it. Then, the overall theme grew a bit deeper for me. The film became what one reviewer called, "a dazzling mockery of prejudice." I thought that was a pretty-cool challenge to take on.



***HH*: Horror comedy is a fine line to walk. *Shaun of the Dead* did it well and sort of opened the door wider for this type of thing. Is "*T&DvsE*" more outright comedy?**

EC: It really is *Dumb and Dumber* meets *Texas Chainsaw Massacre*. I just thought it would be a blast to try and mash two of my favorite genres into one, but I didn't want it to be just a gore comedy; I wanted genuine heart-felt emotion. We were constantly working on grounding the absurd in some degree of reality, mostly through the tremendous performances of the cast. Somehow, amidst one of the absurdist movies you'll ever see, these guys are able to make it feel real.

***HH*: How was the casting of the two leads handled, and what led to Alan Tudyk taking a part of the film?**

EC: I went after Tyler Labine pretty early. I had seen some of his earlier work (*Reaper, Invasion*) and I thought he could play this innocent, mean-looking idiot with a heart of gold, like Lenny from *Mice and Men*. Alan Tudyk came along later in the game. In fact, he was our saving grace as another actor dropped out of the film three days before shooting and we had to scramble. Alan read the script, loved it and said he'd audition. I basically had him hired before the audition, but he nailed it and got on a plane to Calgary, where we were shooting, about three hours later. After one day of rehearsal, it seemed like Tucker and Dale were lifelong friends, which I now think they are.

***HH*: Was there any sort of improvisation on set that made it into the final film?**

EC: Plenty, but we didn't have much time for more than two or three takes. Mostly, I just let the actors run with material. There are some brilliant lines, most of which came out of Alan's mouth, that made it into the film, like "I think he's fine … I think he's gonna walk it off." He's definitely not fine, and he's not gonna walk it off. It's great, and it gave definition to Tucker's great optimism throughout the film. He's really one of the most optimistic people you could ever meet.

***HH*: What do you consider the most-insane death in the movie, and how was it to film?**

EC: The woodchipper is definitely the screamer. It was a blast to film. The stuntman just ran and jumped into a padded woodchipper, then the FX guy started pumping blood out of a sprayer while the stunt guy wiggled his legs. One take. Bam! Nailed it. Move on.

***HH*: Would you consider yourself a fan of the horror genre, and would you ever want to do a straight-up-horror film?**

EC: If there's a great horror story to tell, I'll jump at the opportunity, but I sure as hell am not going to direct *Texas Chainsaw Massacre 5* or *Wrong Turn 4* or anything like that. I just spent the past three years trying to make a film that deconstructs the overdone premise of those movies. The most fun I have in everything I do is defying people's expectations. I look forward to doing that again in some capacity.

***HH*: Independent cinema is where a lot of our more adventuresome and original horror is coming from these days. When do you think, as a filmmaker, that the big studios will start to realize that this is the case and start making some changes?**

EC: Never. The studios are into "proven" formulas. They don't want to experiment – they want to make money. Hopefully, with the economy improving, there will be a revival of the mini majors studios that deal with more-original content even if they have a smaller budget. "*Tucker & Dale*" has had a very difficult time getting US distribution because it doesn't fit the formula, even though it's done extremely well in some foreign markets. Unfortunately, the collapse of the DVD market gives indie filmmakers very little margin to experiment, and the studios would rather spend $200 MM on a James Cameron movie than $2 MM on an original concept.


Katrina Bowden as Allison.

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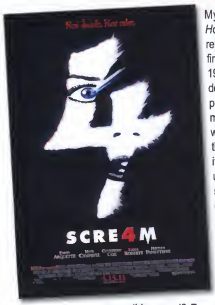


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SCREAM 4: The Return of Ghostface

by Eric Newell



My main task for this issue of *HorrorHound* was to write a lengthy retrospective on the original *Scream*, first released 15 years ago, back in 1996. Although a large undertaking, deconstructing the film was actually pretty easy, given how much of a massive fan I've been of it since it was first released. Late in the gestation cycle of this issue, I was asked if I could also write about the upcoming *Scream 4*, which for reasons I'll explain in a bit, is a different beast altogether. I hadn't really paid much attention to the endless rumor-mongering surrounding *Scream 4*, that by all accounts started as soon as *Scream 3* had finished shooting. After all, as a die-hard fan, did I really want to see this sequel? Ever the faithful writer, I decided to put aside my prejudices and dig into the storied development of *Scream 4*, and along the way, had my hopes peaked once again that *Scream* could solidify a horror addiction for a whole new generation.

After *Scream 3* was released in 2000, the cast and crew parted ways and all began pursuing their own pet projects that had been on hold while the *Scream* phenomenon was running its course. Wes Craven spent a few tumultuous years developing and directing the werewolf film *Cursed*, penned by *Scream* scribe Kevin Williamson. The backstory on that film has become part of horror legend, with shooting halted and almost the entire picture needing to be recast while they rewrote the story. *Cursed* was a box office disappointment for Craven, and the failure of the pair to strike horror gold once again while working with a similar formula no doubt caused *Scream 4* to be put on hold indefinitely. In 2005, he directed *Red Eye* starring Rachel McAdams, one of his biggest mainstream successes, which took in over $57 million at the box office. The next few years were spent penning and directing *25/8*, which was eventually renamed *My Soul to Take* for a 2010 release. It was Craven's attempt at writing his own *Scream*-style murder mystery, and was a misfire for the horror guru, taking in only $14 million and disappearing from theaters in less than a month.

Aside from working with Craven on *Cursed*, Williamson took his teen-drama cred and hit the ground running. He returned to the series he spawned, *Dawson's Creek*, to pen a two-part series finale in 2003. In '07, he created *Hidden Palms*, about a "rebellious teenager who moves with his family to Palm Springs." In 2010, he took a stab at cashing in on the *Twilight* phenomenon, with his hit TV series *The Vampire Diaries*.


Emma Roberts as a new potential victim.

Neve Campbell went in the opposite direction, continuing to work tirelessly, but in less-visible films. Determined to re-establish her cred as a serious actress, Campbell starred in a series of indie films over the last 10 years, in addition to writing and directing her own film about dancing titled *The Company*. After growing up a dancer, *The Company* had been Campbell's lifelong passion project, a dream she was finally able to attain after escaping *Scream*'s grasp.

When *Scream 3* was in development, the two main holdouts were Craven and Campbell, both of whom were afraid of being typecast as strictly "horror" people, at the end of the last decade when the horror film was once again withering into a dying art. It should come as no surprise then that all through the process of bringing *Scream 4* to the big screen, they were again the ones with the most concern.


Courteney Cox is about to meet an old friend.

In 2003, while the world reeled from the aftermath of September 11th, including two wars and increased fears of new acts of terrorism, the horror genre, predictably, saw an incredible resurgence. It started as a trickle, with the quiet release of the long-delayed *House of 1,000 Corpses* ... then that summer, the first trickle of the coming flood was released by way of Eli Roth's *Cabin Fever*. After that, the next seven years saw a virtual deluge of brutally dark genre films, symbolizing the despair Americans felt in the realization of the falseness of '90s idealism. Considering how *Scream*, perhaps unfairly, had come to symbolize the fake gloss of the '90s to so many horror fans, it shouldn't come as a surprise that the idea of *Scream 4* remained in the rumor column for another five years.

I'm not sure many horror fans even believed it, in July 2008, when the Weinsteins essentially dropped a bomb on the horror world by way of an inconspicuous press release. As part of an announcement of a new seven-year deal the Weinstein Company had signed with Showtime Networks, it was mentioned that *Scream 4* was officially in development. The Internet was beside themselves, and rumors soon followed.

Immediately, reporters and interviewers began grilling the cast and crew of the originals for details, often in conversations completely unrelated to the horror sequel. Less than a month later, Jamie Kennedy confirmed that his agent had been contacted about him possibly making a cameo. Craven's first public comment after the announcement made it clear that nothing was set in stone. "Is there a script[?]..." he bluntly stated was his main requirement for talking seriously about signing. He then went on to lament that how, during the making of *Scream 2* and *Scream 3*, much of what you saw on-screen had been written on-set while they were filming. Not exactly ideal conditions to make a movie, and no doubt a large reason for both film's shortcomings.

Soon after, it was revealed that not only had Williamson pitched the Weinstein's his ideas for *Scream 4*, but that in his head, it was part of a completely new trilogy, with *Scream 5* and *6* being companion pieces. Williamson's biggest concern while writing the new film was "not making it too jokey," one that was no doubt spurred by the too-light nature of Ehren Krueger's much maligned

Did You Know? *Due to schedule and script changes various actors had to leave the project during production, including Lauren Graham (Gilmore Girls) and Lake Bell.*



Neve Campbell comes prepared.

Scream 3 script, that had essentially landed the series DOA in 2000.

The only endorsement Williamson really needed to make sure *Scream 4* worked, in reality, was Wes Craven's. This would take time, as Williamson missed his original due date of Thanksgiving 2009 for his first draft, and the next one as well, January 4th. This was due to his continuing duties as writer and producer on his television properties, a similar problem he fell victim to while writing the first *Scream* sequel. When he finally turned in his first draft in mid-February, 2010, Craven loved what he saw, claiming Williamson was "on his game," and that *Scream 4* had some of the "most hair-raising scares I've seen in a script since ... well, the original *Scream*." In March 2010, Craven officially signed on to bring the franchise back to life.

The cast of *Scream 4* is a fascinating mix of young and old. It's an idea that's important not to miss, and one that seems to have driven decisions on this film from day one. It's very notable that the Weinsteins did not decide to go with a remake, which would have essentially abandoned their old audience. They also did not go with a straight-up sequel focusing on the old characters, which would have done nothing to propel the franchise's success in the future. Instead, they've crafted an impressively diplomatic approach, using the older actors as an anchor for the latest chapter, but introducing a whole new generation of fresh faces into the *Scream* universe. It's one that may catch on, guiding other horror series in their own search for new audiences.

The approach with casting this time around seems to be "see what sticks." The list of recognizable names and faces is almost dizzying. Every surviving original cast member is returning. Additional roles and cameos are being filled by Hayden Panettiere, Rory Culkin, Emma Roberts, Nancy O'Dell, Anna Paquin and Kristen Bell, among a handful of other hot young Hollywood actors. As for Jamie Kennedy returning in a cameo, despite rumors, Williamson has stated that he "just [couldn't] do it" in good conscience, feeling it would break the bounds of believability.

This would be good news, except for the fact that over the summer it was reported that the Weinsteins had to bring in a new writer to polish Williamson's draft because he was too busy working on *The Vampire Diaries* to see the script through all its final revisions. Contrary to popular belief, he wasn't fired, as bringing in additional writers for rewrites is common practice in Hollywood. Still, any guarantees that Williamson made about content can be safely assumed as null at this point.

Shooting on *Scream 4*, unlike the previous three films, actually took place where the films are set, middle-America. Specifically, Ann Arbor, Michigan, which offered the production massive tax breaks to shoot there, no doubt in an attempt to aid its ailing economy. According to Craven, they found a small town that looks "very much" like the Northern California town used in the original.

In October, 2010, the first trailer for *Scream 4* was released, knocking horror fans out of their mass, decade-long fantasy of a new *Scream* sequel, and bringing them squarely in line with the reality that it was, despite all the delays and false starts, actually happening. The story this time around finds Neve Campbell as a successful author, stopping by Woodsboro on the last leg of her promotional tour for her new book. As one would expect, the Ghostface murders start up again, this time ensconcing a whole new generation, including her cousin (played by Emma Roberts), and her group of young friends.

The last decade of violent horror films has had a major influence on *Scream 4*, and in fact, Williamson has listed these films as having been the main influence for the film's mindset. As laid out in the trailer, the new set of rules is directly influenced by an entirely new, even more desensitized generation of teens than that which propelled the first film to such great heights back in the '90s.

When *Scream 4* is finally released on April 15th, 2011, if the trailer is to be believed, there are a few things we can expect. The kills will be "way more extreme," the killer will be filming the murders, you'll have a "guaranteed third act main cast wipeout," and ... Sidney Prescott will die ... maybe. Plus, despite Williamson's attempt to make this sequel "scarier" than the last two, there will undoubtedly be some humorous jabs at the horror genre and overall pop culture along the way. After all, as a character says in the trailer, "One generation's tragedy is the next one's joke." No doubt, the older I get, the more I'm beginning to understand that sentiment.

In the end, whether or not it's able to satisfy both generations of its audience will be the main measure of success for *Scream 4*. Will it be able to adequately sate the die-hard fans, most of whom were teens in the '90s and are now professional 20 or 30 somethings ... while still being "hip" enough to wow younger viewers? It's hard to say really, and to be completely honest, as one of those "older" fans, I've been pretty skeptical from the start. The more and more I watch the trailers though, the more I am beginning to believe that the *Scream* franchise may just have one more round left in it. As for three more films? Let's not get ahead of ourselves.



David Arquette and Courteney Cox return as Dewey Riley and Gale Weathers-Riley.

NEWS BITS

*Much like 2010, the output for theatrical horror is down compared to prior years. Highlights to look forward to include Scream 4, The Thing, Fright Night, Tucker & Dale vs. Evil, The Troll Hunter and the mysterious 11-11-11 (Darren Lynn Bousman). We have compiled a "checklist" of horror entries to look out for throughout 2011. *Release dates are subject to change.*

March, 2011

Battle: Los Angeles (3/11)
Beastly (3/18)
Black Death (3/11)
Bleeding, The (3/1)
Dylan Dog (TBA)
I Saw the Devil (3/4)
Red Riding Hood (3/11)
Resident, The (3/29)
Siren (3/22)
Sucker Punch (3/25)

April, 2011

Insidious (4/1)
Mother's Day (4/1)
Rubber (4/1)
Scream 4 (4/15)

May, 2011

Priest 3D (5/13)

June, 2011

Super 8 (6/10)

August, 2011

Darkest Hour, The (8/5)
Final Destination 5 3D (8/26)
Fright Night (8/19)

September, 2011

Apparition, The (9/9)
Dream House (9/30)
Piranha 3DD (9/16)
Shark Night 3D (9/2)
Straw Dogs (9/16)

October, 2011

ChromeSkull: Laid to Rest II (10/31)
Contagion 3D (10/21)
Dibbuk Box (10/28)
Paranormal Activity 3 (10/21)
Red State (10/19)
Thing, The (10/14)

November, 2011

11-11-11 (11/11)
Twilight: Breaking Dawn (11/18)

Release Dates TBD

Cabin in the Woods
Disco Exorcist
Don't Be Afraid of the Dark
Hellraiser: Revelations
Hobo with a Shotgun
Hole, The
Horrible Way to Die, A
Howling Reborn, The
Human Centipede II, The
Livide
Pack, The
Quarantine 2: Terminal
Shock Labyrinth 3D, The
Tall Man, The
Troll Hunters
Tucker & Dale vs. Evil
Violent Kind, The
Ward, The

Fun Fact: *Funworld were commissioned to produce a "zombie" and "scarecrow" Ghostface mask for Scream 4; both of which are were available this past Halloween.*



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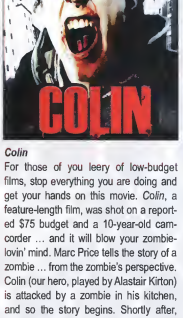
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INDIE SPOTLIGHT IN REVIEW

By Jason Hitgite

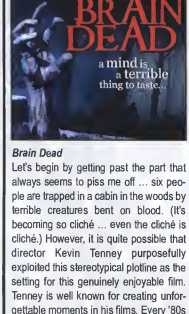


Colin

For those of you leery of low-budget films, stop everything you are doing and get your hands on this movie. *Colin*, a feature-length film, was shot on a reported $75 budget and a 10-year-old camcorder … and it will blow your zombie-lovin' mind. Marc Price tells the story of a zombie … from the zombie's perspective. Colin (our hero, played by Alastair Kirton) is attacked by a zombie in his kitchen, and so the story begins. Shortly after, Colin "dies" and begins his wanderings of a zombie-ridden suburban London.

The story follows Colin through fascinating moments of both the extreme and the mundane. The brilliance of this film is in its ability to tell the story of a "new" zombie trying to figure things out … drawn to window displays, distracted by hunger, an inherent need to wander and ending up with the wrong crowd. The story-telling, SFX, acting, and camera work are all top-notch … especially considering the budget. (Food for thought … if *Colin* were to play in a typical American theater, it would cost more for a family of four to go see the movie [including drinks and popcorn] than it did to make the film.) Price is an artist with his camera … and obviously very charismatic to get so many people so passionately involved for nothing more than (according to sources) tea and cookies … yes, that is where a majority of his budget went!

So … all you zombie-philes … if you are ready for something new, this is it! And for those who wish they could make a horror film, but have no money, THIS will definitely be an inspiration. "If our film does anything, hopefully it will make some 14-year-old who wishes to make a movie say, 'Oh, it's entirely possible, because my mobile phone has a better resolution than this guy's camcorder.' I am really excited by the idea of people watching my cheap little film and thinking 'If this guy can do it, then so can I.'" ~ Marc Price



Brain Dead

Let's begin by getting past the part that always seems to piss me off … six people are trapped in a cabin in the woods by terrible creatures bent on blood. (It's becoming so cliché … even the cliché is cliché.) However, it is quite possible that director Kevin Tenney purposefully exploited this stereotypical plotline as the setting for this genuinely enjoyable film. Tenney is well known for creating unforgettable moments in his films. Every '80s horror fan remembers Linnea Quigley in *Night of the Demons* and Tawny Kitaen in *Witchboard*. Though, as usual, there is a heaping helping of the subgenre trinity … blood, breasts, and beasts, *Brain Dead* demonstrates Tenney's comedy chops.

If I had to categorize this film, I would definitely have to call it a comedy … the terror never gets a chance to ramp up. Every moment of tension is broken by sarcasm bringing the audience back from the edge of their seats. Although I in no way intend this to be a negative comment – Tenney simply seems more interested in making the viewer laugh than scream. *Brain Dead* is the perfect film for those who don't like horror films "because they are scary."

Gorehounds will not be disappointed in *Brain Dead*. The SFX are brilliant; Gabe Bartalos (Atlantic West Effects) broke new ground with what can be done to a human head. Fists, fingers, buckshot, and an alien ooze infested meteorite find their way inside the characters' skulls, followed by copious amounts of blood, brains … and then sarcasm.

Brain Dead should be in the "Just for Fun" section of your DVD collection. The cast is fantastic, the women are beautiful, the story in interesting, and with a cameo from legendary B-Movie director Jim Wynorski (*Chopping Mall*, *Not of This Earth*, *Deathstalker II*, *The Return of Swamp Thing*), you are in for a bloody funny treat.



Aaah! Zombies!

This is a movie I have been following for a few years. Two weeks ago I saw it on the shelf at my local movie-rental store and smiled. I recognized it even though they had changed the name of the film from *Wasting Away* to *Aaah! Zombies!* (The only reason I can see doing this it to get the film to the front of the alphabetical arrangement at the video store.) Zombie comedies are becoming more prevalent. So much so, from here on, they shall be referred to by yours truly as "zomedies." And, in a world already rich with zomedy brilliance (*Shaun of the Dead*, *Fido*, *Zombieland*, *Army of Darkness*, etc.), *Aaah! Zombies!* is a keeper.

The setup begins in black and white. The Army wants to develop super soldiers. When human trials go horribly wrong, the Army tries to dispose of their super-soldier serum (not the real name of it … but fun to say). A drum of the serum falls out of the truck and roles into town, up to the back door of a neighborhood bowling alley. The damaged drum spills its contents next to a pallet of soft-serve ice-cream mix being loaded into the bowling alley. The green of the serum is our first glimpse of color in the film. Our zomedic hero Mike (Matthew Davis), in a moment of culinary brilliance, pours beer into the ice cream dispenser with the tainted mix. When Mike, Vanessa (Julianna Robinson), Tim (Michael Grant Terry), and Cindy (Betsy Beutler) eat the contaminated concoction, they pass out and awake to a full-color world. They seem fine to each other … but, the rest of the world sees them as zombies.

The cast also includes Colby French (*True Blood*), Richard Riehle (*Hatchet*, *Joe Dirt*), Joel McRary (*Mystery Men*, *American Beauty*), and Tracey Walter (*Death to Smoochie*, *Repo Man*). *Aaah! Zombies!* is a must-have for all zomedy fans.



Zombie Girl

Emily Hagins is a filmmaker. She is a writer, a director, a photographer and a producer. She had a dream to make a feature-length zombie film. So, she did it … after she got her homework done. Emily is 12-years-old. *Zombie Girl* follows a very driven and determined young filmmaker who, with the support of her mom, her friends, and her community, makes the feature independent zombie film: *Pathogen*.

Emily has been attending local film festivals in Austin, Texas with her mom (Meghan) since she was a small child … and she caught the movie bug early. Becoming enchanted with the *Lord of the Rings* trilogy, she wrote a letter to Peter Jackson, discussing her dream of filmmaking. Peter put her in touch with Austin native and film guru Harry Knowles who introduced her to zombie films. She fell in love with the Australian zombie movie *Undead* (2003) and the die was cast.

As a filmmaker, I recognized a lot of what I saw in *Zombie Girl* (filmmaking doesn't get any easier when you grow up … you can just afford better attorneys). Hassles with cameras, actors, SFX, bystanders, personalities, etc., etc. … are constants in the filmmaking world. However, to watch a 12-year-old girl tackle such a task, virtually on her own, was inspiring.

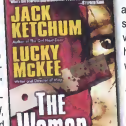
For anyone with aspirations of making your own film (it doesn't have to be a zombie film … it doesn't even have to be horror), watch *Zombie Girl* … no matter your age. Admittedly, much of the documentary drags and some of the commentary is hokie. The magic, however, is watching the filmmaking experience through the eyes and events of a new-generation monster kid.

Did You Know? *All of the zombie films reviewed above can be purchased online at www.amazon.com.*

THE WOMAN gets Lucky

An Interview with Lucky McKee by Kristy Jett

One can say that Lucky McKee is the modern-day horror equivalent to Orson Welles. As with Welles' first feature, *Citizen Kane*, McKee's *May* is such a masterful work for a first film, the task of surpassing, let alone equaling it seemed insurmountable. Ten years removed from the release of *May*, McKee says he may have reached that pinnacle, with the majority of his career still lying ahead of him.



McKee is about to unleash his latest feature film, *The Woman*, based on a novel of the same name that McKee wrote with Jack Ketchum. The hardcover edition of The Woman was released in January by Bloodletting Press. Ketchum has long worked in the horror community, dubbed by Stephen King as "the scariest guy in America." Over the past few years, Ketchum's work has been given the film treatment four times. First, *The Lost*, followed by *The Girl Next Door*, *Red*, and finally, *Offspring*. *Red* was McKee's project, but it was derailed and McKee along with his muse Angela Bettis were replaced under unknown circumstances. When production picked back up with a new director and star, the vision McKee had in mind was forever maimed. McKee considered never making another film again.

A few years have passed and he has run the gamut of emotions from the highs of making *May*, the lows of watching his dream disintegrate before his eyes with *Red*, to the elation of making what he calls his purest film to date, *The Woman*. He reunites with Angela Bettis once again, this being their sixth effort together.

McKee sat down for a very candid interview with *HorrorHound* to talk about the release of *The Woman*, set to take place at the Sundance Film Festival.

***HorrorHound*: How easy was it to choose Angela Bettis for your lead in *The Woman* – would you consider her your muse?**

Lucky McKee: Well, she's one of three leads. I'm at a point now where I write parts with Angie already in mind. My muse? Sure. She can be called that. She's just so damn reliable and elevates everyone around her. She's a special person and I wish more producers and directors saw that. She should be working way more. Plus she's a very strong woman. Every time I work with her, I am sitting watching the footage and saying, "Goddamn this woman is so damn good it hurts!" It's like a surprise every time. Amazing she has that ability to keep fresh.


Angela Bettis in *The Woman*

***HH*: Do you feel like you have a hidden treasure with Angela?**

LM: Absolutely. She's one of a handful I just can't believe I've had the dumb luck to cozy up with. It's a really amazing thing to get to work with people that blow your mind so frequently. It's a new adventure every time and there is a lot of joy involved.

***HH*: You're definitely a director known for putting strong female characters on the screen.**

LM: I do love women. I'm just most comfortable with them in the driver's seat. Though, this new one has the most-elaborate male character I've ever had in something I've directed. I try to show them in all different states. Strong. Fragile. Cold. Crazy. It's just what comes out when I write. I relate to actresses more easily for some reason. Something to do with when they hook into something, they will fight tooth and nail with you to see it through the right way. I've worked with way-more male divas than female with cast and crew. I can tell you that much.

***HH*: Most people work their entire career to make a film at the caliber of *May*, but you did it with your first feature. After that you continued on with *The Woods* and your *Masters of Horror* episode "Sick Girl," but then *Red* derailed things a bit.**

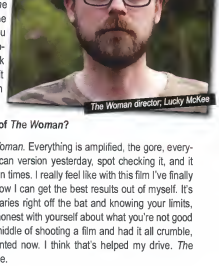
LM: *Red* was on its way to being pretty classic, but then that fell apart for me. I almost stopped making movies. I was so crushed by *Red* falling apart, I holed up and read all of John D. MacDonald's books and considered just writing from then on. I've had a pretty hard road from the very beginning – had to fight a lot and started young and got in over my head in some situations, and didn't know how to handle the stuff in any way other than digging my heels in and being defiant.

***HH*: From book to script to screen, how long has it taken to get *The Woman* made?**

LM: Two years ago, around the holidays, I was put in contact with Andrew van den Houten by Ketchum when I was trying to seek out producers for a Ketchum novella I've been optioning for a very long time. Andrew didn't want to do that project at that time, but he had just finished *Offspring* which he directed, and he wanted me to take a look at it and see if I had any ideas for a sequel. I quickly read the book, came up with an idea, flew up to NYC watched *Offspring* and was stoked because my whole idea centered around *The Woman* character. If she sucked, I wouldn't have even pitched. But Pollyana McIntosh is a FUCKING BAD ASS. So I told him and Ketchum my idea and they flipped and a few minutes later, Ketchum and I decided we'd co-write the novel and script from the ground up. Two years later (now) ... we're going to Sundance. We're finishing the film this week and began the actual physical production about six or seven months ago. Pretty fast.

***HH*: What can you tell us about *The Woman*, in terms of, is it a direct follow up to *Offspring*? Is there any specific genre it fits into?**

LM: Sort of. *Offspring* is cool in a '70s grindhouse sort of way. But *The Woman* is a huge departure in tone and style. If you know my films, you can see there is a fair amount of subversion involved. I can't help but quirk up anything I do. It's just the way it goes down, it's what I see when I'm there.


The Woman director; Lucky McKee

***HH*: What makes you most proud of *The Woman*?**

LM: Nothing is toned down in *The Woman*. Everything is amplified, the gore, everything. I was watching the pan-and-scan version yesterday, spot checking it, and it made my dog jump about a half-dozen times. I really feel like with this film I've finally figured out what works for me and how I can get the best results out of myself. It's about establishing the proper boundaries right off the bat and knowing your limits, knowing what you're good at, being honest with yourself about what you're not good at, things like that. I've been in the middle of shooting a film and had it all crumble, so I don't take any moment for granted now. I think that's helped my drive. *The Woman* is the purest film I have made.

On January 23rd, a few days after *HorrorHound*'s interview with McKee, *The Woman* premiered at the Sundance Film Festival. In our interview he made it clear that nothing was held back and that it would be a visceral experience for the viewer. It looks as though McKee was right as his screening proved to be too much for one audience member who needed medical attention, so overwhelmed by the content she was seeing. Not to mention a viral video has surfaced which shows a man who had been hauled from the theater after voicing his disdain for the film. "This film should be confiscated and burned," he said, unintentionally giving Lucky McKee's *The Woman* the kind of publicity that money can't buy.

Did You Know? *In 2006 Angela Bettis directed Roman, which starred Lucky McKee in a reversal of roles from their work on May.*



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FAIRY TALES: The Stuff Nightmares are Made Of

by Jessica Dwyer



When you think of fairy tales, what comes to mind? Bedtime stories? Tales of a daring adventure and a hero saving the girl? Or is it Disney's talking-animal friends singing in a forest? Fairy tales are innocent and sweet and there's nothing to be afraid of because they always end happily ever after ... right? Wrong.

The truth is we know now that over time fairy tales have been altered significantly from their original form, having lost much of the darkness that made them more of a cautionary tale for children than the pleasant bedtime reading they became. Many are downright twisted, featuring endings for their villains that would be best served in a horror movie.

If you read the original tales to children today, they might come off a bit harsh … and that's being polite. The stories have grown into sweet sing-song stories, much like the nursery rhyme "Ring around the Rosie" (in actuality, a cheery song about dying of the plague. If you described to today's kiddies just what they were laughing and singing about, they'd probably start crying.)

Horror films owe much to fairy tales, particularly those collected by the Brothers Grimm over 200 years ago. Their stories are reflected at the core of many a classic film as well as today. Some filmmakers have even taken the essence of a fairy tale, reinventing it via their own artistic vision.

2011 features retellings of two of the most famous fairy tales of all time, "Little Red Riding Hood" and "Beauty and the Beast." The two stories' lead characters, "Little Red Cap" and "Beauty," are in a way the blueprint for what would become our Laurie Strodes and Mina Harkers. These are the girls who vanquished the beast by besting it or by redeeming it.


Amanda Seyfried in Red Riding Hood

Little Red Riding Hood

In the original story of "Little Red Cap," the little girl does in fact get tricked by a wolf on the way to her grandmother's. The wolf not only succeeds in eating the grandmother, but also in eating the little girl. It's the woodsman who saves them by cutting open the wolf's swollen belly with scissors (instead of shooting him because he realizes that the two women might still be alive inside him – not yet digested). The wolf is defeated and the women saved, but another wolf waits in the woods. Little Red Cap and her grannie defeat the second wolf themselves, tricking him into falling to his death.

Opening in theaters March 11th, *Red Riding Hood* stars Amanda Seyfried (*Jennifer's Body*) as the title character. A more grown-up retelling, Valerie lives in a village set deep within the woods. The village has a truce with a wolf that stalks the darkness; however, the truce suddenly ends when the creature starts eating villagers. Valerie discovers that the wolf is actually of the lycan variety, potentially someone in the village – a realization that comes to light with the arrival of a hunter (Gary Oldman).

Valerie, confronted with the fact that she may be somehow connected to the creature, is now tasked with the challenge of discovering the identity of the werewolf – and the possibility that it may be one of her two suitors. The film is directed by Catherine Hardwicke, who helmed the first *Twilight* film.

"Red Riding Hood" is one of the more referenced fairy tales when it comes to horror films, and with good reason. The story is great source material, touching on some core scares such as being eaten alive, innocence vs. evil, werewolves, etc. The story of a young woman being followed by the "big bad" and eventually outsmarting it has found its way into nearly every modern horror film.

Perhaps one of the best retellings of *Red Riding Hood* is Neil Jordan's surreal and beautiful masterpiece, *The Company of Wolves* (1984). The movie follows a young woman who dreams about living in a storybook world, a village in the woods. The dream becomes reality, or was the reality all but a dream? *Company of Wolves* perfectly captures the mood of a dark creepy tale and has one of the more impressive werewolf transformations ever captured on film.

Other noteworthy "Red Riding Hood"-inspired films include: 1996's *Freeway*, a modernized version of the story, with Reese Witherspoon as a foul-mouthed ass-kicking girl who crosses paths with Kiefer Sutherland's evil "wolf," the Italian horror film *Red Riding Hood* (2003) featuring a girl named Jenny who decides to cleanse Rome of all the bad elements with the help of her wolf-masked assistant, and 2005's *Hard Candy* with Ellen Page (of *Juno* and *Inception* fame) plays a fearless young girl in a red hooded sweatshirt who hunts metaphoric human "wolves" stalking young girls. Ultimately, *Hard Candy* leaves the viewers conflicted as to who is the more ferocious creature, the predator or the "prey."

Beauty and the Beast

Horror films have used the "taming of the monster by a beautiful woman" trope many times over. *Creature from the Black Lagoon*, *King Kong*, and even the first vampire film *Nosferatu* have their heroines being key to the monster's downfall. These are just a few of the examples of the "Beauty and the Beast" theme's influence on the genre.

The most-recent entry, *Beastly*, takes place in modern times. A high school "prince" named Kyle (*I Am Number Four*'s Alex Pettyfer, seemingly making his living via young adult fiction adaptations) gets by on his looks and wealth, which garner him all kinds of love. When a witch curses him with a meshing of burns, tattoos, and disfigurement, he has a year to find a girl who will love him for who he is and not for his appearance or material worth. He may have found her in Lindy (Vanessa Hudgens, in one of her first non Disney roles), one of the kids in the school that he wasn't so nice to.

Like *Red Riding Hood*, this is a very slick and stylized take on the classic story. *Beastly* is adapted from the recent same-titled book – another area where the old fairy tales are making a comeback, in the world of dark, horror-bent fantasy fiction. Retellings of the classics, such as *Pride and Prejudice and Zombies*, are becoming ever-prevalent on bookshelves.

One of the all-time best versions of "Beauty and the Beast" is also one of the earliest. Jean Cocteau's *La Belle et la Bete* (1946) featured extraordinary camera trickery as well as one of the most-stunning Beast makeups ever created. Actor Jean Marais was able to convey emotion through the cat-like makeup (perhaps inspiring the lion-like Beast guise seen in the '80s TV series starring Ron Perlman and Linda Hamilton).



2008 unveiled an extremely dark cinematic spin on the "*B&B*" story: *Spike*. Directed and written by Robert Beaucage, the movie tells the story of a girl and friends who are trapped by a creature

Fun Fact: *McFarlane Toys released a line of twisted fairy tale figures – as did Mezco Toys – playing on the horror elements of these famous grimm tables.*

covered in spikes. The film follows Spike as he tries to win the girl over, but there is no "magic" in this scenario: Spike is a monster and there's no changing to a prince for him.

Snow White

No question, one of the darkest of the classic fairy tales is "Snow White." The tale of a vain and wicked queen who orders her huntsman to carve out the heart of her stepdaughter (or at least as the original tale goes) is pure nightmare material.

One of the better screen adaptations is 1997's *Snow White: A Tale of Terror*, a dark and twisted feature highlighted by Sigourney Weaver's Elizabeth Bathory-like spin on the evil queen. Monica Keena (*Freddy vs. Jason*) stars as "Lilly," who is helped by a group of thieves (not dwarves, nor do they sing) who at first aren't too thrilled with her since she's considered nobility. The horror factor is upped greatly with the queen devouring the heart delivered to her, steadily becoming crazier and crazier as the film progresses.

On the horizon is another retelling: *Snow White and the Huntsman*, currently in the casting stages with Viggo Mortensen rumored for the role of the Huntsman (who, instead of killing Snow White, keeps her safe and alive). Charlize Theron is confirmed for the role of the Evil Queen while rumors are still flying as to who will be cast as Snow White (possibly Kristen Stewart).

Hansel and Gretel

"Hansel and Gretel" is another of those mean little sagas with a nice twist involving cannibalism and baking people alive. The story, following a brother and sister left in the woods (to starve to death because their parents can no longer afford to feed them), has also inspired a film or two.

The sequel to a film we mentioned earlier, 1999's *Freeway 2: Confessions of a Trickbaby*, is just as messed up and twisted as its forerunner, and is once again heavily influenced by fairy tale plotlines. Trickbaby and her fellow convict Cyclona are a bizarre version of Hansel and Gretel, battling their way through a landscape of weird characters and over-the-top crime to reach their destination: a witch's home where they will be fed and cared for (the witch in this case being an insane cross-dressing cult leader).

Currently in the works is *Hansel and Gretel: Witch Hunters*. With Gemma Arterton and Jeremy Renner already cast in the title roles, this new version will be directed by Tommy Wirkola, who made quite a splash with his 2009 Nazi zombie horror comedy, *Dead Snow*. The plot revolves around the sibling pair, fifteen years after having defeated the witch in the gingerbread house, who now hunt and kill witches for a living.

It's easy to see that these iconic tales are going to be around long after we're gone. The stories speak to the child in all of us – they always will. They scare us and they teach us important lessons such as to be careful what you wish for and not to judge a book by its cover ... but they always carry within them a very dark little heart. That's why so many of the films we love owe so much to them.

They may be considered children's stories, but they are far more than that. Back when these tales originated, life wasn't sugar coated. Sometimes it was ... covered in blood.

BLAXPLOITATION HORROR

by Aaron Crowell

Was blaxploitation cinema popular throughout the 1970s? "You damn right" it was. In fact, with the success of this film genre (thanks to Sweet Sweetback's *Baadasssss Song* and *Shaft*), it didn't take long before it quickly trickled into the dark world of horror. In the '70s, nearly every monster classic was transformed into urban tales of the macabre, with varying degrees of quality and success. While *Foxy Brown* and *Shaft* were cleaning up the streets, J.D. was out for revenge and Blacula was stalking his next victim. The only problem, however, was that these films soon began to outrage the African American community; not because of their graphic violence (in fact, *Blacula* was even rated PG), but because of the films' radical racial stereotyping of its own target audience. After all, it is not an exploitation film if it doesn't exploit something?

As the '70s drew to a close, the NAACP, the Southern Christian Leadership Conference, and the Urban League joined forces to form the Coalition Against Blaxploitation Cinema. Many black film professionals supported this organization, which helped the group to receive the media exposure that delivered the fatal blow to the genre near the late '70s.

These innovative cult films were the first to feature funk and soul music – they also provided the opportunity for future filmmakers to expose racial controversies regarding the government, inner-city violence and poverty. The genre still resurfaces from time to time, thanks to filmmakers like Quentin Tarantino (*Jackie Brown*) and rap star Snoop Dogg (*Bones* and *Hood of Horror*), but it has never really received any true recognition. Many of the horror blaxploitation classics are available on DVD while a few are still MIA. Thanks to VCI Entertainment's 35th Anniversary Edition release of *Dr. Black and Mr. Hyde* (now available on DVD), yet another lost film has been released and can be counted among the many entertaining films from this era of political incorrectness currently awaiting your viewing enjoyment. Here is a list of *HorrorHound*'s 10 favorite horror blaxploitation titles of the era and their current status of availability on DVD:



1

MGM Double Feature



2

Image Entertainment



10

MIA (unavailable)



9

VCI Home Entertainment



3

MGM Midnite Movies



4

Xenon Video



5

Blax Video (unauthorized)



6

CineFear Video (unauthorized)



7

Dark Sky Films



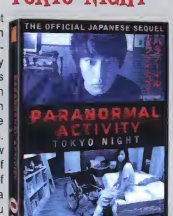
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MGM Home Video

Fun Fact: *Other modern blaxploitation horror titles include: Tales from the Hood, Black Devil Doll, Leprechaun in the Hood and Leprechaun: Back 2 tha Hood.*

PARANORMAL ACTIVITY 2: TOKYO NIGHT

The interesting twist in the story of *Paranormal Activity*'s fight to make it to theaters could be considered worthy of a film in itself. The movie, directed by Oren Peli, was shot on a shoe-string budget in his own home and purchased by Paramount/DreamWorks (a division of Steven Spielberg's production studio) for the sole purpose of being remade with a more well-known cast and better production. Thanks to fan support and sheer fate, the movie (with mild changes to the film's ending) was released in a limited number of theaters. Thanks to sell-out crowds and word of mouth, the film saw wide release and became one of the biggest horror hits of 2009 – eventually usurping *Saw* as the official "film" of Halloween. ... Of course, Hollywood didn't hesitate to make a sequel – ready and rolling in October of 2010. ... But have you ever heard of the "other" sequel to *Paranormal Activity*?



Paranormal Activity 2: Tokyo Night is a legitimately licensed sequel to the US-blockbuster indie film, in which a Japanese production studio decided to localize the ideas from the US original into a story set in their homeland with Japanese-speaking actors.

The story follows the Yamano family, who live in a remote area of Tokyo, Japan. With their father away on business, 19-year-old Koichi is left to look after his wheelchair-bound sister, Haruka, who has returned to Japan early after surviving a car accident whilst traveling in America.

Soon after Haruka's return from the States, strange and unexplainable things start to happen in the Yamano home. As the incidents continue to grow increasingly stranger and more severe, Koichi persuades his sister to set up a video camera to try and capture the events on film. What Koichi discovers is beyond anything he could have ever imagined, and as the situations intensify, a terrible fact is revealed.

Paranormal Activity 2: Tokyo Night is currently available on home video in foreign markets and remains to be seen in the US. With *Paranormal Activity 3* currently in pre-production for an October 2011 release, it is highly unlikely that the US producers are interested in releasing this foreign installment. For all who are interested, you will need a region-free DVD player and an amazon.co.uk account.

10 QUESTIONS WITH Robert Hall



Every issue of *HorrorHound* we try to track down one of the industry's top directors in hopes of asking them a series of 10 seemingly random (and most times stupid) questions. In the past, we have interviewed such visionaries as John Carpenter, Rob Zombie, Bruce Campbell and Roger Corman. This issue, we had the opportunity to speak with a Hollywood veteran in the field of FX and the writer/director of *Laid to Rest* and the upcoming *ChromeSkull: Laid to Rest 2* – Robert Hall! Here is the result ... 10 Random Questions:

HorrorHound: Would you rather direct a remake of a classic film, or film your next project in 3-D?

Robert Hall: I think I would enjoy the technical challenge of shooting in 3-D. But I would also enjoy tremendously tackling something like the remake of *Pet Sematary*. I think that would be a perfect fit for my style and I could kill that one.

HH: Name your soda of choice.

RH: Coke Zero. Hands Down. And I have a recently removed kidney stone made entirely of Coke Zero to prove it.

HH: What is your favorite episode of *Buffy/Angel*?

RH: As far as *Buffy*, I'd have to say the musical episode since it's the first one I did and because it was so damn clever and ahead of its time. And *Angel*? I like "Smile Time" when Angel was turned into a puppet. Friggin' hilarious.

HH: Where did the name "Almost Human" come from?

RH: It was lifted from the KISS album "Love Gun." It's one of the songs sung by Gene. Every time I see Gene, he asks for his royalty check. I'm not joking.

HH: Name the last Blu-ray you purchased.

RH: I ordered the Spanish import Blu-ray of *Rec[2]*. I thought it was very well done and looks great in HD.

HH: What's the worst injury you have ever sustained?

RH: Ha. I actually got mugged outside of my hotel while working on *The Crazies* in Georgia. Three dudes came up behind me, pepper sprayed me and roughed me up. I hit the ground and broke my shoulder in two places requiring a costly surgery and a plate for the rest of my life in my right arm. Then, I had to work in a sling for another month on that film. I'd say that was the worst.

HH: Finish this sentence: Your ultimate dream project would involve ...

RH: Making a slate of films with my team at Dry County Entertainment where we keep Almost Human busy, grow our digital side and make films we really care about.

HH: What is your most memorable experience on a film?

RH: I'd say shooting *The Burrowers* in New Mexico mountains and it started hailing and pissing down rain. Suddenly the tent with all of our animatronic creatures collapsed and sent them sliding down the hillside. Not fun and scared the shit outta my crew.

HH: Who would you say is the scariest killer/creature you ever worked on/filmed?

RH: I have a special place in my heart for ChromeSkull.

HH: Will we ever see licensed ChromeSkull masks/props in the future?

RH: Not masks just yet. I think if everyone could buy one now it might kill some of the mystique. I like that folks have to get that silver skull from Wal-mart and rip the wig off for their home made ChromeSkull costumes ... it's awesome. I'd like to see fans try and make their own for a while too. Maybe with the next film we can do masks. But we are working on a line of ChromeSkull rings that we'll have at conventions as well as shirts, soundtracks and all sorts of goodies coming out this year.

Robert Hall's follow-up to *Laid to Rest – ChromeSkull* – has finished filming and is set for release in October, 2011. It stars Brian Austin Green, Thomas Dekker, Danielle Harris, Angelina Armani and Nick Principe. His FX work, via his company Almost Human Inc., can be seen in upcoming films *Quarantine 2* and *The Victim* (starring Michael Biehn).

Did You Know? *Robert Hall has worked on dozens of films over the years, including The Island of Dr. Moreau, Wishmaster, Body Snatchers, Jumanji, Ghosts of Mars, Quarantine and The Crazies.*

CHOICE CUTS:



Black Swan
(20th Century Fox)
***Available**: March 29th*
***Extras**: Extras for this Oscar-nominated film have yet to be revealed, however, considering the Academy Award buzz surrounding this film, it should be loaded with all the nuts and bolts a respected title like this deserves.*
***Format**: Blu-ray/DVD*



Deep Red
(Blue Underground)
***Available**: April 26th*
***Extras**: This full-length Italian-language director's cut, transferred from the original camera negative, includes interviews with Dario Argento, Bernardino Zapponi and Goblin, US and Italian trailers and music videos.*
***Format**: Blu-ray*



The Cat D'Nine Tails
(Blue Underground)
***Available**: May 25th*
***Extras**: Transfered from the original uncut camera negative, includes "Tales of the Cat" featurette with interviews from Dario Argento, Dardano Sacchetti and Ennio Morricone, additional radio Interviews, theatrical trailers and TV spots.*
***Format**: Blu-ray*



The Dorm That Dripped Blood
(Synapse Films)
***Available**: March 8th*
***Extras**: Never-before-seen alternate version with additional scenes, extended gore sequences, and a different sound mix, audio commentary with the film's directors, interviews with the composer and FX artist and theatrical trailers.*
***Format**: Blu-ray+DVD*



Gamera Double Feature
(The Shout! Factory)
***Available**: March 15th*
***Extras**: Includes both films – Gamera vs. Zigra and Gamera vs. The Super Monster with newly remastered transfers in their original Japanese language as well as English dubs!*
***Format**: DVD*



Hatchet II
(Dark Sky Films)
***Available**: Now*
***Extras**: Two audio commentaries (including Adam Green, Kane Hodder, Tony Todd, Robert Pendergraft and Will Barratt), three featurettes (Behind the Screams, plus Hatchet II and Meet the FX Team (BD exclusive)) and trailers.*
***Format**: Blu-ray/DVD*



Husk
(Lionsgate)
***Available**: March 29th*
***Extras**: The first two installments in After Dark Film's 2011 originals (along with Prowl) come to DVD, digital download and On Demand with no extras or Blu-ray plans revealed as of press date.*
***Format**: DVD*



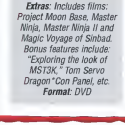
Let Me In
(Anchor Bay/Starz)
***Available**: Now*
***Extras**: Audio commentary with Matt Reeves, the making of Let Me In, the Art of Special Effects, unrated and deleted scenes, car crash sequence and a Dissecting Let Me In featurette (Blu-ray exclusive).*
***Format**: Blu-ray/DVD*



Monsters
(Magnet Home Ent.)
***Available**: Now*
***Extras**: Making-of featurettes (production on set, editing, visual effects and "A Look at Monsters"), deleted and extended scenes, interviews, Comic-Con footage and a short film with intro by Gareth Edwards.*
***Format**: Blu-ray/DVD*



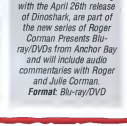
My Soul to Take
(Universal Studios)
***Available**: Now*
***Extras**: Two alternative endings, commentary with the director Wes Craven and cast, deleted and extended scenes, along with exclusive BD Live and pocket Blu features allowing all new interactivity for home video and Internet.*
***Format**: Blu-ray/DVD*



MST3K: XX
(The Shout! Factory)
***Available**: March 8th*
***Extras**: Includes films: Project Moon Base, Master Ninja, Master Ninja II and Magic Voyage of Sinbad. Bonus features include: "Exploring the look of MST3K," Tom Servo Dragon "Con Panel, etc.*
***Format**: DVD*



Paranormal Activity 2
(Paramount Home Video)
***Available**: Now*
***Extras**: The only bonus features on this unrated director's cut are some new found footage and a teaser trailer. The Blu-ray release will include both BD and DVD copies of the film as well as a digital-copy download of the film.*
***Format**: Blu-ray/DVD*



Sharktopus
(Anchor Bay/Starz)
***Available**: March 15th*
***Extras**: Sharktopus, along with the April 26th release of Dinoshark, are part of the new series of Roger Corman Presents Blu-ray/DVDs from Anchor Bay and will include audio commentaries with Roger and Julie Corman.*
***Format**: Blu-ray/DVD*



Soylent Green
(Warner Home Video)
***Available**: March 29th*
***Extras**: This catalog release includes a commentary track with Charlton Heston and Leigh Taylor-Young, A Look at the World of Soylent Green, a Tribute to Edward G. Robinson's 101st Film and the theatrical trailer.*
***Format**: Blu-ray*



The Walking Dead
(Anchor Bay/Starz)
***Available**: March 8th*
***Extras**: Includes all six episodes, two making-of featurettes, a sneak peek with Robert Kirkman, behind-the-scenes zombie make-up tips, convention panel, additional featurettes and footage with the cast and crew.*
***Format**: Blu-ray/DVD*

DVD & Blu-ray Release Schedule:

March 8, 2011
- *Abducted, The*
- *Alan from the Deep*
- *Dorm that Dripped Blood, The* (BD+DVD)
- *Dr. Black, Mr. Hyde*
- *Grim, The*
- *MST3K Vol. XX*
- *Pelt*
- *Sex and Black Magic*
- *Son of Terror*
- *Walking Dead, The* (BD/DVD)

March 15, 2011
- *Blood* (BD/DVD)
- *Gamera vs Zigra/The Super Monster*
- *Human Trace, The*
- *Sharktopus* (BD/DVD)
- *Skyline* (BD/DVD)
- *Zombie Women of Satan*

March 22, 2011
- *Alien 2 on Earth* (BD/DVD)
- *Creep Creepersin's Frankenstein*
- *Dark Fields*
- *Defiled, The*
- *Family Secret*
- *House of Sin*
- *Lost Missile, The*
- *Riddick Collection* (BD)
- *Scary Movie 4* (BD)
- *Siren*
- *Walking Dead Girls, The*

March 29, 2011
- *Black Swan* (BD/DVD)
- *Bleeding Lady*
- *Dead Awake* (BD/DVD)
- *Dementia 13* (BD)
- *Husk*
- *Inferno* (BD/DVD)
- *Poor Pretty Eddie* (BD+DVD)



- *Prowl*
- *Resident, The* (BD/DVD)
- *Scar 3-D* (BD/DVD)
- *Solitary*
- *Soylent Green* (BD)
- *Terror, The* (1963; BD)

April 5, 2011
- *Behemoth*
- *Dead on Site*
- *Horrid*
- *Jawbreaker* (BD)
- Real Cannibal Holocaust
- Sex and Black Magic

April 12, 2011
- *Inheritance* (BD/DVD)

April 19, 2011
- *Worst Horror Movie Ever Made*

April 26, 2011
- *Blow Out* (Criterion; BD)
- *Deep Red* (BD)
- *Dinoshark* (BD/DVD)

May 25, 2011
- *The Cat O'Nine Tails* (BD)

**All titles listed above include new releases onto DVD, Blu-ray releases are indicated in parentheses. **All dates subject to change.*

DVD News: *Shout! Factory produced an exclusive "squish ball" in the shape of the MST3K logo for anyone who pre-ordered MST3K Vol. XX on their website.*



Rec[2]

The only way to accurately explain the coolness that is *Rec[2]* would be to make an analogy: *Rec[2]* is to *Rec* what *Aliens* was for *Alien*. A balls to the wall, first-person account of a bizarre illness that is sweeping through the tenants of an apartment building, *Rec[2]* manages to accomplish everything its predecessor did and more, leaving viewers with a deliciously strange concoction of demonic possession and zombie-esque mayhem. Not only was *Rec[2]* one of the finest horrors of the year, but also one of the most exciting and intense sequels I've ever had the pleasure of sitting through.

As chosen by Kenneth Nelson



The Last Exorcism

Driven by a powerhouse performance from veteran character actor Patrick Fabian as huckster preacher Cotton Marcus, *The Last Exorcism* defies the conventions of the first-person subgenre by being about character and story first, and only using its perspective as a subtle reinforcement for the terror unfolding onscreen.

For me, when it came to choosing my favorite film of 2010, the decision came down to one factor – goose bumps. This was the only film last year that left me hesitant to venture through the dark parking lot when it was over. As a horror fan, that's what I chase after. Some were bothered by its ballsy ending, but I will thoroughly enjoy watching it become a cult classic in the years to come.

As chosen by Eric Newell



Dread

Based on one of Clive Barker's celebrated *Books of Blood* (my personal favorite), the movie takes the central idea of what would happen if people would reveal their deepest, darkest fears, and then live them out in grisly scenarios – all under the guise of "education." The film takes some liberties with Barker's story, but in a good way, keeping it interesting for both crowds, so regardless if you are familiar or not with the story, you'll still be surprised at the results, including a grim final punch line that even manages to one-up the story! This is dark material that never veers into gore for gore's sake, but keeps it primordial and raw, the kind of terror that gets under your skin and stays there. Permanently. Horror like no other, and like no other horror film released in 2010.

As chosen by Dave Kosanke

HORRORHOUND

Best of 2010 Voting Results!

Each year *HorrorHound Magazine* nominates a slew of the previous year's best pictures, actors and collectibles to pose for fan-participation voting to determine the best of the best. Shown on this spread are the results for the Best of Horror in 2010. In addition, to the fan's choices (Hall of Fame winner, *Jaws*, can be found on page 67), the *HorrorHound* staff have taken this opportunity to pick our own choices for horror achievements in 2010. Shown surrounding this article are picks from various "*HH*" staff of a few favorites – or titles you may have overlooked in 2010. Enjoy!



Best Movie (Original): *The Last Exorcism*

As a credit to both director Daniel Stamm and actor Patrick Fabian, *The Last Exorcism* does a magnificent job at balancing the act of being a "possession" film, presented in the "POV" style, while juggling the ideas of Christianity and the falsehoods presented by organized religion. Sometimes the power of worship is presented with hypocrisy ... but what is scary is when they aren't – as Fabian's character discovers in this film.



Best Movie (Sequel/Remake): *Piranha 3D*

When remaking campy Roger Corman classics you generally are presented with various liberties to take the project one way or the other. What Alexandre Aja did with this underwater critter classic was to utilize the idea of the classic gore creature feature and amp it past the point of realism. Once all of the barriers are tore down, this 3-D splatter-fest can be enjoyed for the brainless popcorn flick that it is.



Best Movie (Limited/DTV): *Human Centipede*

In a year with such amazing independent horror, it was no surprise that Tom Six's *The Human Centipede (First Sequence)* became the overall fans' choice for best feature. The film harkened back to the taboo days of grindhouse cinema with the plot (and promotional) devices revolving around a mad doctor's goal to surgically connect three individuals via the naughtiest of body parts.



Best Television Series: *The Walking Dead*

It was almost pointless to consider the competition in the category of best television. Frank Darabont's TV presentation of *The Walking Dead* was not only the biggest new show for HorrorHounds, it was the biggest new show for the US – allowing zombies to shuffle into the homes of millions of viewers. The series was picked up for a second season (on AMC) and will air this fall with the first season now available on DVD.



Let Me In

Remaking a film that was practically new was risky. *Let Me In* had to live up to one of the best vampire films of at least the last 10 years. Matt Reeves had knocked it out of the park with *Cloverfield*, renewing the giant monster movie genre (something that the SyFy channel has turned into a giant joke). With Matt on board and some talented actors, Reeves made some changes to the way the story was told. The change to the relationship between Abby and her "father" was felt far deeper than the originals, at least to me. Reeves's film was richer in story in some ways, and the car crash sequence is still one of coolest shots from a film that year.

Add to all of this, the fact we got to see the Hammer logo at the beginning and that's all you need. It didn't take away from the original film; actually added to it. *Let Me In* was the most underrated horror movie of the year. It just happened to be the best.

As chosen by Jessica Dwyer

Best Of 2010: *HorrorHound's Sean Clark, Nathan Hanneman and Jeremy Sheldon also chose Rec[2] as their pick for best movie of 2010, while Jon Kitley agreed with David Kosanke's choice for Dread.*

BEST OF 2010 VOTING RESULTS

Best Director: ***Adam Green***

Thanks to the joint efforts of both *Frozen* and *Hatchet II*, Adam Green had a leg up on the competition in the category for best film director. *Frozen* became an indie darling for many horror fans for its bleak setting and amazing acting – while *Hatchet II* scored points for completely opposite reasons – a vast amount of gore and the fact that it is the follow-up to the popular 2007 slasher throwback.



Best Actor: ***Patrick Fabian***

As Reverend Cotton Marcus (*The Last Exorcism*), Patrick Fabian created a complex character that you both hated and loved. This false preacher reveals via documentary that his entire life in the church has been a sham, and his practice of being an exorcist is nothing more than elaborate smoke and mirrors. With no God to worship, Marcus goes on a journey leading him to revelations that will force him to confront his beliefs wholely.



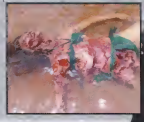
Best Actress: ***Chloe Moretz***

She captured audiences by surprise with last year's comic-book actioner, *Kick-Ass* as the foul-mouthed Hit-Girl. In Matt Reeve's *Let Me In* she portrayed Abby, a forever-young vampire "girl" who moves into a small apartment complex and befriends a neighboring boy. After seeing her mesmorizing performances of such diverse roles, it is certainly proven that this little girl can act.



Best Gore Scene: ***Piranha 3D***

Considering the fact that *Piranha 3D* featured one of the longest and bloodiest scenes of carnage ever caught on film, it was little surprise that *HorrorHound* readers chose the lakeside piranha attack as the best gore scene of 2010. Even before the film was released, gorehounds were in awe of the reported 7,500 gallons of blood that director Alexandre Aja spilled into this lake, along with dozens of spare body parts and corpses.





Best Comic:
The Walking Dead



Best DVD:
Alien Collection



Best Collectible: Terminator 12"



Harpoon:
Whale Watching Massacre

From the moment I began *Harpoon: Whale Watching Massacre*, the film surprised and delighted me. The premise was nothing new, but the locale was fresh as were the faces and kills. The film's ability to shock and surprise even a seasoned slasher fan like myself was even more impressive.

Gunnar Hansen, who plays a small (yet pivotal) role in the film commented of the title: "This was my favorite movie to work on. It was a great crew and cast, full of perfectionists – and we actually had time to shoot scenes right. The funny part was that while we were filming at sea, we kept encountering those "lively and friendly Minke Whales" while the characters we were playing were all frustrated by not seeing any." Slasher and foreign extreme fans will not want to overlook this title – only make sure you pick up the unrated version.

As chosen by Aaron Crowell



Frozen

Two elements that make a great horror film: (1) When the events taking place could happen, and (2) Putting your audience into the (ski boots) of the protagonist(s), to ask themselves, "What would I do?"

Three people (Shawn Ashmore, Kevin Zegers and the amazing Emma Bell) stuck on a lift for five days, facing the elements is a realistic nightmare that one not even need be a horror fan to appreciate. This intense thriller, in a sea of bad remakes and sequels, becomes one of the most impressive thrillers of not only 2010, but the decade.

As chosen by Nathan Milliner

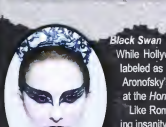


Splice

Upon watching *Splice* – very little of it made an impression on me. Like most of 2010's offerings I was casting aside the film as ultimately forgettable, the last thing any movie strives to be. Then I read *Frankenstein*. ... *Splice* is a movie that almost was too smart for me. I am ashamed to say my wanton lust for blood and guts blinded me to the true themes of *Splice*. For a fan of the writings of Mary Shelly and the true meanings and values of the novel *Frankenstein*, you will not find a more faithful adaptation.

For the real crime and horror of *Splice*, much like *Frankenstein* is simple. It is not man's quest to play god, to steal fire like Prometheus, it's just plain bad parenting. A great film, I couldn't recommend more.

As chosen by Michael O'May



Black Swan

While Hollywood's cognoscenti vehemently oppose their critical award darlings being labeled as mere "horror" (*Silence of the Lambs*, anyone?), there's little denying Darren Aronofsky's technically exquisite, emotionally wrenching ballet thriller its rightful place at the *HorrorHound* table.

Like Roman Polanski's *Repulsion*, "*Swan*" echoes its predecessor's theme of spiraling insanity as seen through a beautiful, sexually repressed female character's (Natalie Portman) increasingly unreliable POV, a vision which ultimately yielded some of 2010's most discomfiting screen imagery: Portman's cuticle pull, Winona Ryder's hospital sequence, pretty much any scene with Barbara Hershey ... and a WTF climax that is at once stunning and stupefying. Both intellectual and primal, this is horror of the highest breed, that which burns itself upon our hindbrain and refuses to vacate the premises.

As chosen Aaron Christensen

Did You Know? *Black Swan was nominated for five Academy Awards, two Golden Globes (winner; Best Actress), four Spirit Awards and three SAG Awards (winner; Best Actress).*


HOSTE
I VOTED
THE TRIPPER
SPECIES II
CRONOS
VISIT SCENIC
CRYSTAL LAKE
THE DEVILS
THE DEVIL'S REJECTS
FEDERAL STRIKE FORCE
ORGANIZED CRIME AND VAMPIRE SQUAD
AIM FOR THE HEAD
Greetings from
Motel
the Bates Motel...
NIGHT OF THE LIVING DEAD
UNDEAD
THE DOCTOR IS IN
SAW
HAPPY NEW FEAR
FROM BEYOND
LURKERS
Welcome
SLOVA
From The Director Of "THE EXORCIST"
THE GUARDIAN
COMING SOON
$100,000
THE BURNING
MAG ATTACK!
CABIN FEVER
DESCENT
BIKERS


COLLECT THIS!
LAME HORROR MOVIE PROMO ITEMS!
We at HorrorHound Magazine love promo items! These little promotional extras that movie studios release to rally excitement for their latest project are often available at local horror conventions, theaters, video stores, or sometimes studios will send items to a potential distributor or media reps to help create interest in the film. And the more over the top the promo items, the better! From fake vampire teeth and squishable brains (for stress relief) to nite lights and condoms (yes – we have plenty of those), these zany promo items are always fun. But it is a bit disappointing when studios forgo the opportunity to produce a unique piece in lieu of the standard finds. The most common score for fans though are these cost-effective "cookie-cutter" items. We are talking about the usual fare: postcards, glowsticks, pens, temporary tattoos, stickers, buttons or even a movie-themed box of matches. So we thought it would be fun to display some of these lesser items – especially the best of the worst – because, after all, if it exists, we true HorrorHounds HAVE to collect it!
Sleep all day. Party all night. Never grow old. Never die.
THE LOST BOYS
GILLMAN
DEXTER
THE MACHINIST
www.MachinistMovie.com
QUARANTINE
VACANCY
Society
I ♥ THE DEAD
6/6/06
YOU HAVE BEEN WARNED
HOUSE II
NEEDFUL THING
DRAG ME TO HELL
30 DAYS OF NIGHT
HELLRAISER
A NIGHTMARE ON ELM STREET 5
DREAM CHILD



Early on in the VHS Boom! it was all too common for new competitors to quickly come and go. But Monterey Home Video was one of the later arrivals to the market which provided them the advantage of being able to study the industry before jumping in. Monterey knew they had to offer a wide variety of inventive products and at an affordable price, so right out of the gate, they came with an extensive array of visually appealing VHS releases that immediately grabbed the attention of store buyers and their customers.

History

In 1979 there were already a multitude of companies releasing movies on our beloved medium, when the soon-to-be Big Box giant, Monterey Home Video, entered the market. Despite the steep existing competition, Monterey integrated into rental shelves very quickly. Their popularity grew among the Ma and Pa retailers because Monterey provided a quality product with a selling presentation at a reasonable cost. Monterey titles could commonly be found right alongside the established industry titans, but they certainly did not blend right in. Being a Big-Box producer from the get-go enabled Monterey to monopolize shelf space whereas the likes of Vestron and Media were demanding of a lot less room. The size and intriguing artwork of Monterey's titles instantly pulled the eye of potential renters.

Monterey owned a vast collection of titles, including a variety of genres, but put an especial focus on horror and action. Monterey released a number of over-the-top action and exploitation films – including those of the legendary Charles Bronson – the most underrated action hero of the era. For their sci-fi and horror catalogs, Monterey introduced the "Midnight Madness" series. The film series was presented with a more *Mystery Science Theater 3000* kitsch. Most had original-art covers that just popped and often times made the films they represented appear better than what they really were.

Some of the art these titles displayed was of the most eye catching of the video era. Depending on the film, original poster art was typically used as the source material; however, for some of the less-marketed movies, an extreme scene of terror ripped from the movie was selected – thus ensuring the title would receive more than a few glances as the patrons took their stroll down the aisles. I know this marketing tactic worked for me – the psychotic look of Etta Radzoff from *Frightmare* grabbed me a lot faster than Prism's art for this same title did. The combo of Monterey's art selections and their imposing Big Boxes reeled in consumers looking for something new ... something standout.



Although Monterey started out distributing their own titles, later in an effort to expand market coverage, they began working with Fries Home Video which enabled them to reach new territories in the Midwest and southern East Coast. As good as a decision as it was to team up with Fries, around this same time Monterey also made a very poor decision, in the eyes of collectors at least. The presentation of their products was downgraded slightly. Even though the Big-Box style continued, the boxes now included a flimsy plastic tray inside, which ultimately crushed the package over time. The change was made as a strive to lower costs – but nowadays VHS collectors are disdainful of the act.

Unlike the majority of companies from the video era, Monterey Home Video has stood the test of time. They kept forging ahead, and to this day, Monterey is operating in various facets of the entertainment industry. Their name has been revised (Monterey Media Inc.), but the logo



Fun Fact: *Monterey Home Video was the first company to release Peter Walker to video in America.*



remains the same. Their main focus seems to have transmuted from distributing those exploitation and horror films that helped launch the company back in the '80s, to working with artsy/independent films. One title which just recently received a DVD special-edition release from Monterey is *Endless Summer*. I know video hounds will remember that title from back in the day. ... Well, Monterey's new rendering of the film looks great, and contains a slew of additional features to boot. It's not horror – but children of the '80s fondly remember those days of beach bums and surfers that had a strangle-hold on the film and television industry for so many years. It is nice to see the success and endurance of a company which introduced a lot of us to the world of horror and exploitation – and a big thanks to Monterey Video for helping me at an early age to experience the madness of Pete Walker!



Promotions

Monterey was not really big on those bombastic promotional items that which we all love. Instead, they took a more subtle approach to marketing of their titles. A few small posters for a selection of their more popular action films did see production, although those are almost impossible to find. Even during their days with Fries Home Video, promotional posters were rarely produced – if ever. In my 20 years of collecting, I have never seen a trinket or prop which was created for one specific movie in the Monterey catalog. Not to say they definitely don't exist – as I have seen loads of unexpected and newfound stuff pop up randomly over the years. Imagine how cool it would be to see a screw pin dedicated to *Frightmare*, or a head in a jar for *The Grim Reaper* (*Anthropophagous*) representing the head in the bucket from the boat.

Collectability

Of all the different varieties of VHS tapes that have been released over the 30-plus years of the format's existence, the Big-Box is the one that maintains value regardless of title or distributor. Thanks to Monterey's eclectic taste, their titles retain a pretty decent market value over their competitors in the video industry. Most, if not all, of Monterey's titles were produced with Big Box covers – even their Beta tapes. (I always thought it was funny that they produce such massive boxes for those wee little



Did You Know? *For current information on Monterey Video, visit them online at www.montereymedia.com.*











tapes.) Each tape shown in this article received almost the same-sized production run – disallowing one title to be "rarer" than the next – that is, except for the Midnight Madness line. Monterey conservatively produced less than their standard run because of its uncertainty of this line's success. Therefore, these titles are hard to find – and even harder to find in good condition. Titles like *The Loch Ness Horror* and *The Flesh Eaters* have been seen going for as much as $75 in only fair condition, while most of the other titles hover around $15 to $20 a tape. Still, it is not a bad price to pay for a cassette of a film that maybe one out of 100 people have heard of (a la, *The Creation of the Humanoids*; which sports a killer image on the cover of Doc Brown from *Back to the Future* with a soul patch!).

But for most of the other titles on Monterey, the values are all over the place. Some of the company's later titles were not picked up by some stores, so even though they had the same production run, they were not as readily available as a title like *The Grim Reaper*. *Mirrors*, for example, was available through the mid-to-late '80s, but was not commonly found in stores ... and this has helped the video reach as much as $50 to $60 on the secondary market, depending on the box condition (although an average used copy can still be found easily with some dig-



Did You Know? *The Grim Reaper's original title was Anthropophagous, a Greek word meaning" the eating of human flesh," or cannibalism.*











ging on sites like Amazon.com and eBay). But it is not unusual to find Monterey titles around the $20 mark (or even a lot lower), though as with all collectibles – condition is the major factor.

Beyond the appearance of the box, with Monterey Home Video there is another less-obvious piece to their packaging that collectors need be aware of when judging a tape's condition. Most-all older Monterey titles came with an interior clamshell which fit inside of the box. Affixed to each clamshell was a light-chrome sticker with blue text which stated the film's name. Often those inner clamshell cases were discarded or tossed into some pit in the back room of the video store. (Sadly, a lot of the bigger stores simply chucked them and moved on.) It may be surprising to hear, but there are actually a decent number of the small Ma and Pa stores still open and still trying to sell their old VHS stock – so there is a possibility of finding these completed boxes outside of eBay dealers. As mentioned previously, Monterey made a frugal move with their later releases when they ditched the inner-clamshell in lieu of the thin plastic insert tray. This tray was frail and would often crack over time. With a blind purchase on eBay or amazon.com, it is hard to tell which version of the Monterey tape you will receive; however, the inner-holder is really only an issue to die-hard video collectors. If that is you, I recommended that you ask the seller prior to purchasing, just in case. Their answer may also help you to render an estimate of the wear and tear you can assume the box received over the years, as the clamshell inserts held up a 100 times better than those crappy plastic trays. Although, depending on the title – as long as the art looks amazing – I can live with a few creases or bends in my video boxes.

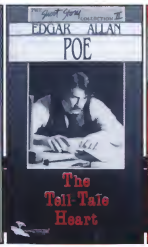
MONTEREY HOME VIDEO HORROR BODY COUNT:

01. *Attic, The*
02. *Blood Beast Terror, The*
03. *Blood Voyage*
04. *Bonnie's Kids*
05. *Brain, The*
06. *Creation of the Humanoids, The*
07. *Deadly Games*
08. *Deadly Sanctuary*
09. *Devil's Nightmare*
10. *Devil's Undead, The*
11. *Doomwatch*
12. *Fiend, The*
13. *Fight for Your Life*
14. *Flesh and Blood Show, The*
15. *Flesh Eaters, The*
16. *Frankenstein Island*
17. *Frightmare*
18. *Grim Reaper, The*
19. *He Kills Night After Night After Night*
20. *House of Whipcord*
21. *Kiss Daddy Goodbye*
22. *Legend of Alfred Packer, The*
23. *Loch Ness Horror, The*
24. *Love Butcher, The*
25. *Mean Machine, The*
26. *Mirrors*
27. *Mistress of the Apes*
28. *Planet on the Prowl*
29. *Slasher, The*
30. *Switchblade Sisters*
31. *Tell-Tale Heart, The* (Edgar Allen Poe Short Story Collection)
32. *Terror Beneath the Sea*
33. *Werewolf of Washington*











Fun Fact: *Edgar Allan Poe's The Tell-Tale Heart has been adapted for screen various times between 1928 and 1991.*

TOY NEWS

Bif Bang Pow! The Twilight Zone

"You unlock this door with the key of imagination. Beyond it is another dimension – a dimension of sound, a dimension of sight, a dimension of mind. You're moving into a land of both shadow and substance, of things and ideas. You've just crossed over into *The Twilight Zone*." Those are the words that greeted viewers in 1959 when Rod Serling introduced audiences to a new world of thrills, chills and horrors. *The Twilight Zone* quickly became one of the most memorable and mirrored programs in television history and has never left the air. It continues to play on cable where it's consistently discovered by new generations. But the interesting, most mind-bending aspect of *The Twilight Zone* may be the fact that *The Twilight Zone* has somehow managed to maintain a low-key presence in the collectible market, with the exception of the random comic-book series (from 40 years ago) or a small run of collectible figures (2003; Sideshow). But thanks to the works of Jason Lenzi and Bif Bang Pow! – fans of the "*Zone*" finally have an opportunity to own a piece of the landmark show's history!

The first wave of Bif Bang Pow!'s *The Twilight Zone* figures are currently in stores, with a second wave gearing up for production in China. Premiering with a huge "bang" at the 2010 San Diego Comic-Con, classic Mego-inspired figures were made available – based on *Zone* characters: the Kanamit ("To Serve Man"), the Devil ("The Howling Man"), the Gremlin ("Nightmare at 20,000 Feet"), Jason Foster ("The Masks"), Willie ("The Dummy") and Talky Tina ("Living Doll"). Aside from these, Bif Bang Pow! has been churning out a number of impressive bobble-heads from some of the best episodes of the *Twilight Zone*'s five-year run (including the Mystic Seer, Invader and Kanamit).

Set for release in conjunction with this coming San Diego Comic-Con is the second wave of 8" scale figures – including Henry Bemis ("Time Enough at Last"), Doctor Bernardi ("Eye of the Beholder"), the Venusian ("Will the Real Martian Please Stand Up?") and the Invader ("The Invaders"). If that wasn't enough, new bobble-heads recently revealed include Willie and Jerry from the episode "The Dummy" and Bob Wilson from "Nightmare at 20,000 Feet" (Bob's figurine will "connect" with the previously released Gremlin bobble-head for extra coolness). To finish things off, 2011 also marks the year Bif Bang Pow! will release "prop replicas" from the show, introducing a (talking) Talky Tina doll and a working Mystic Seer fortune telling machine (which accepts coins, and includes napkin dispensers, etc.).

The third wave of figures in the *Twilight Zone* 8" scale line, just released at the New York Toy Fair (shown below), will include Henry Corwin (as an accidental Santa Claus) from the episode "Night of the Meek," the Nurse from "Eye of the Beholder," Maya the Cat Girl from "Perchance to Dream," the Clown from "Five Characters in Search of an Exit," an Alien from "Hocus Pocus and Frisby" and Alicia from the episode "The Lonely." Alicia will feature rooted hair and a removable face which reveals her android guise.

We recently spoke with Bif Bang Pow! president, Jason Lenzi, who discussed this exciting toyline – "Outside of what Sideshow has done, there has really been nothing in way of merchandise for 50 years – we are trying to rectify that." Jason continues, "We are trying to build up excitement for all the waves. It's coming out of love. This show, I loved my entire life and I always wanted to have toys from. Serling is a big hero of mine. As a writer ... he is one of the few geniuses in television. How he wrote, what he got away with I am really thrilled to be able to be a part of this and making these items." When asked about the possibility of Rod Serling-inspired product, Jason said, "Unfortunately, one of the things that was attractive about the license was doing products on Rod Serling. I was really excited about it – and while building plans to make a bobble-head, we found out that his estate wasn't interested in a bobble-head. We then planned on doing a statue, but then heard word that the estate didn't want anything done of Rod in sculpt form. We had the license, but we wanted to respect their wishes. We didn't initially have the license for action figures, so when we pulled back on Rod Serling products, it opened the door to try our hand at the figure license."

Look for all these toys online for sale and pre-order at entertainmentearth.com – the official store for Bif Bang Pow! products.



Quotable Quote: *"My Name is Talky Tina and I am going to kill you" ~ Talky Tina (Twilight Zone; Living Doll)*



McFarlane Toys: The Walking Dead

In an exciting move, McFarlane Toys announced in early February that they have acquired the rights to both AMC's *The Walking Dead* television program and Robert Kirkman's *The Walking Dead* comic-book series. Expected to hit stores this fall, each series will include various characters and zombies from the show/comic books. The first series of deluxe 6" figures will be released in September and includes four characters from the Image comic book: Officer Rick Grimes, Michonne, Zombie Lurker and Zombie Roamer (shown at right). A second series will be revealed in November and introduces four figures based on AMC's original drama: Deputy Rick Grimes, Daryl Dixon, Zombie Walker and Zombie Biter.

Each human figure includes multiple interchangeable accessories and several points of articulation for limitless possibility and customization. Each zombie figure features unique, gory, play action, such as exploding heads and removable limbs. Figures are expected to sell for around $14.99.

Fun Fact: *Rod Serling was ranked #1 in TV Guide's list of the "25 Greatest Sci-Fi Legends" (August 2004).*

The Real Ghostbusters

Since the release of the hit *Ghostbusters* video game by Atari, the entertainment and collectible industry has been gaga for Egon, Peter, Winston, Ray and Slimer! Both Mattel and Diamond Select have been trading blows in the action-figure industry with some of the best 'bustin' collectibles to date. Whether it be Mattel's action figures (6", 8" and 12" scale) or Diamond's banks, busts, statues and Minimates toys – fans have been treated with an abundance of choices to collect their favorite Ecto-team! Diamond Select recently unveiled plans to release new Minimates (block figures) based on the '80s *Real Ghostbusters* cartoon series. Shown below is the first four-pack which will feature Ray, Egon, Slimer and Janine. A follow-up set will include Winston, Peter and an Egyptian Entity. Also revealed is a new light-up "bust" based on the Slimer character.





The Simpsons Got Infected

Popular vinyl toy manufacturer, Kidrobot, recently released the second installment to their series of *Simpsons* "blind-box" toys. Among this series is a set of zombified versions of the Simpsons family – each with unique brain-spewing sculpts and sinister paint ops. The blind-boxed series is available for $9.95 each, and come in a sealed package that must be purchased and opened to determine which of the 25 possible characters you purchased! **Fun Fact:** *Treehouse of Horror* regulars Kang and Kodos were previously released in this epic toyline.



Elemental LLC Presents: The Ecto-Rod!
A Roth-inspired *Ghostbusters* Ecto-1 with a deranged Slimer behind the wheel is set to hit stores this May! Measuring 20" long and designed by Paul Francis and Constantine Sekeras with art direction by Steve Johnson, the piece is limited to 1,000 units and will retail for around $80.





What Witch?
Sideshow Collectibles unveiled a killer new addition to their *Buffy the Vampire Slayer* brand of statues – based on Sunnydale's favorite witch – Willow. Standing 17.5" tall, look for this statue to be released in the spring with a retail price of $224.99. Look for Willow to be followed by a similarly scaled statue based on the slayer Faith (see next issue).

More Thrills are in Store!
Ever since *Thriller*'s 25th anniversary, collectibles featuring Michael Jackson in his iconic zombie getup have become some of the most collectible toys in the market. Numerous popular companies such as Playmates and Hot Toys, and various overseas studios – like Marusan, Cosbaby and Canyon Crest have developed new *Thriller* toys. This issue we present yet another company: Max Factory. This 12" sculpted figure features super articulation, a specially designed base for posing and an alternate zombie head.



Fun Fact: *Mattel recently released a series of vintage Mego-style action figures based on the '80s cartoon – The Real Ghostbusters – now in stores!*

Funko Goes Pop!

Funko Toys have been on a roll when it comes to kitschy horror toys ranging from plush to bobbleheads. Their latest foray into the genre – a series of vinyl figures dubbed "Pop! Movies." The first five (of six) numbered figures include Freddy Krueger (*A Nightmare on Elm Street*), Jason Voorhees (*Friday the 13th*), Beetlejuice, Stripe (*Gremlins*) and Michael Myers (*Halloween*). Similar sets from the world of *Batman*, *Star Wars*, and music are also now available!

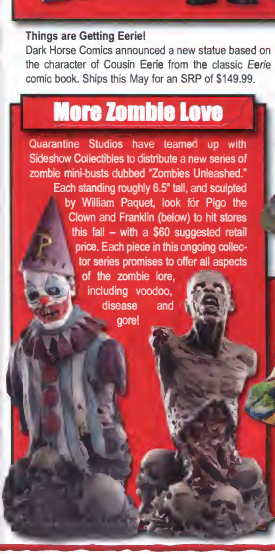


Things are Getting Eerie!

Dark Horse Comics announced a new statue based on the character of Cousin Eerie from the classic *Eerie* comic book. Ships this May for an SRP of $149.99.

More Zombie Love

Quarantine Studios have teamed up with Sideshow Collectibles to distribute a new series of zombie mini-busts dubbed "Zombies Unleashed." Each standing roughly 6.5" tall, and sculpted by William Paquet, look for Pigo the Clown and Franklin (below) to hit stores this fall – with a $60 suggested retail price. Each piece in this ongoing collector series promises to offer all aspects of the zombie lore, including voodoo, disease and gore!





The Walking Dead

With the success of *The Walking Dead* TV series, look for a number of new and old statues/busts from CS Moore Studio to see release, including a new 1/9 scale statue based on the central character, Rick Grimes.

Experience Wind Chill!

The only thing more chilling than horror movies is winter itself. Instead of freezing your face off during these cold windy months, check out these interesting Zan Neoprene face masks featuring *Friday the 13th*, *Alien* and *Silence of the Lambs*-inspired decorations. These masks are also commonly used for snowboarding, skiing, paintball and motocross. Show your *HorrorHound* spirit while kicking ass! Masks retail for around $10 each and can be found online at www.neoprene-facemask.com.



Toy Fair: *NECA announcements from the 2011 Toy Fair include an extensive line of Gremlins and Gremlins 2 action figures, the original Terminator, as well as new figures based on Freddy Krueger of "Elm Street" fame.*

Comic Books



***Hellraiser* Goes BOOM!**

This March, BOOM! Studios teams up with Clive Barker to launch an all-new ongoing series based on *Hellraiser*! Co-written by Christopher Monfette, with art by Leonardo Manco, *Clive Barker's Hellraiser* will feature covers from Tim Bradstreet and Nick Percival (at left).

In conjunction with this new comic line, the first in a series of trade paperbacks dubbed: *Hellraiser: Masterworks Vol. 1*, will reprint the hard-to-find Marvel [Epic] Comics' *Hellraiser* stories. The oversized 40-page first volume includes work by Clive Barker, Larry Wachowski (*The Matrix*), Neil Gaiman (*Sandman*), Mike Mignola (*Hellboy*), Alex Ross and more, with a cover by John Bolton.



Godzilla: Monster World

IDW Publishing has announced that they have acquired the rights to produce new comics based on Godzilla (to be titled *Godzilla Monster World*) which will include appearances from Mothra, Rodan, King Ghidorah and other monsters from the Toho universe. Look for the first issue in the series to hit stores in March – along with an assortment of variant covers.





IDW Publishing Becomes Infested

Another company-spanning comic book crossover is infecting IDW Publishing via *Infestation*! This zombie-themed event introduces hordes of the undead into IDW's various titles, including *Ghostbusters*, *G.I. Joe*, *Transformers* and *Star Trek*. The storyline is book-ended with a special two-issue *Infestation* comic to tie everything together!

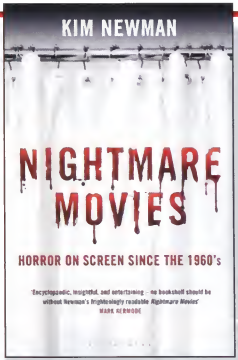
More and More Comics!

As with every issue of *HorrorHound*, we present a look at the multiple comics which have streeted over the past two months. Included are: Marvel Comics' latest foray into the world of *Dracula*, Dark Horse Comics' *Let Me In* 4-part series, IDW's *MGM Midnite Movies* TPB, Avatar's continuing *Night of the Living Dead* series and Blue Water's *Vincent Price Presents*.





Did You Know? *Dark Horse Comics have revealed plans to release a new series based on the Buffy the Vampire Slayer universe titled: Season Nine (an obvious follow-up to their recent Season Eight series).*

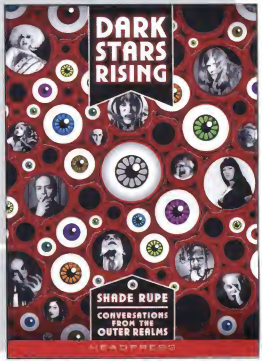


Kim Newman's *Nightmare Movies*

Now over twenty years old, the original edition of *Nightmare Movies* has retained its place as a true classic of cult film criticism. In this new edition, Kim Newman brings his seminal work completely up-to-date, both reassessing his earlier evaluations and adding a second part that assess the last two decades of horror films with all the wit, intelligence and insight for which he is known.

Newman negotiates his way through a vast back-catalogue of horror, charting the on-screen progress of our collective fears and bogeymen from the low budget slasher movies of the '60s, through to the slick releases of the 2000s, in a critical appraisal that doubles up as a genealogical study of contemporary horror and its forebears. Newman invokes the figures that fuel the ongoing demand for horror – the serial killer; the vampire; the werewolf; the zombie – and draws on his remarkable knowledge of the genre to give us a comprehensive overview of the modern myths that have shaped the imagination of multiple generations of cinema-goers.

This updated *Nightmare Movies* becomes available on April 12, 2011 with an SRP of $45.00 from Bloomsbury USA publishing (640 pages).



Dark Stars Rising

This past December, Headpress Publishing released *Dark Stars Rising*, a new collection of 27 interviews, spanning 24 years with unique, free-thinking artists from around the world. Presented by writer Shade Rupe, this book features over 500 stunning photographs and illustrations, many previously unpublished from the minds of Divine, Crispin Glover, Tura Satana (*Faster Pussycat! Kill, Kill*), Alejandro Jodorowsky, Genesis Breyer and more. Available for $27.95 (SRP).

COMIC BOOK FLASHBACK

Godzilla: King of the Monsters

Between 1977 and 1979, Marvel Comics Group published a series of comics based on the Toho film icon: Godzilla. The 24 issues, written by Doug Moench and drawn by Herb Trimpe, tied Godzilla directly into the famed Marvel Universe. After breaking free from a glacier near Alaska, Godzilla proceeds to wreak havoc across the US – even coming face to face with a number of iconic comic characters and teams, including The Fantastic Four, The Avengers, The Champions and Red Ronin (a character created as a foe for Godzilla, in a nod to Shogun Warriors, a popular toyline from Mattel at the time which also featured Godzilla)! This was Godzilla's first foray into comic books, and the 24-issue collection can be found in book form via the *Essential Godzilla* (released in 2006).



Fun Fact: *Dark Horse Comics also held the license for Godzilla comic books, releasing various mini-series throughout the 1980s and 1990s.*



Christian Sellers and Gary Smart's tome to the undead – *The Complete History of The Return of the Living Dead* – is now available from Plexus Printing. With a $24.95 price tag, this book is presented in interview format (similar to *Camp Crystal Lake Memories* or *The Evil Dead Companion*) in which the cast and crew of the entire "*ROTLD*" series share stories about the film's production and impact on cinema. The amazing part of this book, outside of the scale of the interviews and stories contained, is the volume of names who tell them – ranging from cast members, directors, producers, FX artists and writers. The book stretches to nearly 300 pages and includes everything *ROTLD*, even extensive page space for the horrid DTV sequels (*Necropolis* and *Rave to the Grave*).

Christian Sellers and Gary Smart present a wonderful collection of interviews, stories, images and impressions on one of the greatest horror films of the last 30 years. This book is a must-own for any fan of the undead. Just after the book's release, *HorrorHound* had an opportunity to speak with both Gary and Christian to discuss this new ode to the undead, their future prospects and so forth. Here is what they had to say:


Don Calfa with Gary Smart

HorrorHound: Of all the horror franchises to write this type of book about, why *The Return of the Living Dead* film series?

Gary Smart: It's one of the greatest zombie movies out there. I love the Romero "*Dead*" movies, but for some reason "*ROTLD*" just won me over from day one. It successfully marries both comedy and horror, something that was not the norm in 1985. The characters are excellent and the cast are amazing. I've had the privilege of spending time with Beverly Randolph, and Don Calfa has become something of an uncle to me. We have a great relationship so one of the reasons why I chose *ROTLD* was Don. He and the rest of the cast and crew deserve to be celebrated.

The franchise has dipped over the years and many people advised us to avoid *ROTLD 4* and *5*. However, we do believe that all five movies are an important part of the legacy of *ROTLD* and the making of the later movies is really interesting and entertaining – especially learning what William Butler's original plans for *4* and *5* were.

Christian Sellers: I don't think I ever really left the 1980s. All the movies I watch and music I listen to seem to be what I grew up with, and so when I became a writer, this was an era I was always drawn to. When I first started out writing for magazines, I'd try to avoid covering new movies and would instead focus on retrospectives of old zombie and slasher films. As much as I admired Romero (I loved *Day of the Dead* because of Tom Savini's explicit gore.), I always preferred *Re-Animator* and *The Return of the Living Dead*. When I began discussing ideas for a book with Gary Smart, this seemed like the obvious choice. I really wanted to write about how one movie becomes a franchise and then just as easily falls apart. As the product goes from one producer and studio to another, the essence of what made the product fresh to begin with gets lost. Many fans despise the sequels, so I wanted to explore the conditions that these films were produced under to why they failed to live up to the promise of the original.


"Have some respect for the dead, will ya?" – Suicide

HH: How long did it take to complete this book from beginning to finish?

GS: Myself and Christian first discussed the concept of a book on *ROTLD* in 2007 when we first became friends. However, we started to seriously discuss it in 2009 and that was it, our Trioxin journey started. The book took about 18 months to complete from research, interviews, writing and design.

CS: The writing itself was done in no time at all, but we spent months trying to negotiate with studios and convince publishers that these movies had enough of a fan base to warrant a book.

HH: What was the most difficult part of the process of compiling the book?

GS: The most difficult part was the research and tracking cast members down. We located a number of the key cast and being close to Don and Beverly helped. Being based in the UK did make the process more difficult, Brian Peck was amazing in helping us find people.


Christian Sellers

CS: Having to negotiate with studios, publishers and agents was the most depressing aspect of developing the book. The studios clearly have no love for these movies, which we discovered as we tried to convince them that they could benefit from the newfound interest that a book could bring to their films. But their only concern was how much we would be willing to pay them. It's a very frustrating experience when you know that the cast and crew are eager to tell their stories and the fans want to hear them, but the suits at the studios couldn't care less.

HH: How has the book been received so far by fans?

GS: The feedback has been amazing. I have been inundated with friend requests on Facebook. The fans just love what I and Christian have done, Dark Delicacies in Burbank just had a book signing with 17 of the cast and crew, and their stock of books sold out. I just want to take this opportunity to thank the fans for their amazing support on this project and especially to Jon Kovel who was our "US researcher" on the book.

CS: These films have not been treated well over the years and there has been very little in the way of material for fans to read up on. Even the Collector's Edition of the first movie that was released a few years back lacked anything substantial, and so we were determined to explore the making of each of the films and the rise and fall of the franchise as a whole. I think the fans have appreciated that, as many have told me how much they love the unearthed photos and anecdotes.

HH: Do you have plans for another book in the future?

GS: We have a few book ideas on the cards and are discussing projects at present. There are a lot of underrated movies out there which fans love so we want to focus on movies like that. I would love to work on projects (with Christian of course) based on *Hellbound: Hellraiser II*, *Fright Night* and we have even talked about the *Police Academy* franchise ... but who knows. Personally, I want to continue to raise the profile of *ROTLD* and am looking at ways to do this. This isn't the last you've heard from us.

Fun Fact: *The Complete History of ROTLD features guest contributions from such names as Michael Hurst, J.R. Bookwalter, David Schmoeller, Michael Baronas, and HorrorHound's own Aaron Crowell and Nathan Hanneman.*

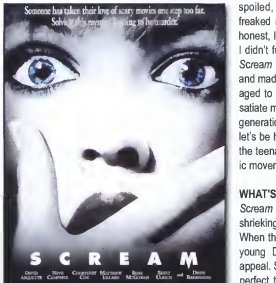
SCREAM

by Eric Nowlin

SAY A PRAYER FOR THE YOUTH OF AMERICA
A HORRORHOUND RETROSPECTIVE

I don't usually like to break the fourth wall when writing for *HorrorHound*. I studied traditional journalism in college, and there was one axiom continually drilled into me as a student ... never refer to yourself in any way, and never use the word "I." Especially in the hallowed, printed pages of *HorrorHound*, it's a rule I always like to abide by. This is, after all, a traditional medium, that I like to treat with the respect I feel it deserves. That said, you're probably wondering why I've already broken this supposedly golden rule eight times in the first paragraph.

Here's the point. In a strange way, there's no better film to break that rule for than *Scream*. After all, *Scream* itself broke many taboos Hollywood had been holding on to since its inception. Before *Scream*, actors in mainstream films didn't mention other movies, they didn't mention other actors, and they certainly were not making sly references to being in a movie themselves. In order for me to give *Scream* the full context it needs, it's necessary for me to inject myself into the discussion, at least to kick things off.



At the time I first saw it as a teenager, I was so indoctrinated with the earnestly dopey slasher films of the 1980s, I had no idea what had hit me. Whatever it was, I saw *Scream* the same way that many my age had seen it: a farewell to the old guard of horror that had spent the previous six years dying a slow and painful death, and a hello to something entirely new, entirely cynical, and entirely captivating. *Scream* excited me in a way that my favorite '80s films never could, because *Scream* was a film MADE for me.



It was a film made specifically for, as Principal Himbry fittingly puts it moments before he's violently murdered in *Scream*'s second act, my entire "thieving, whoring generation," the first raised on violent video games, the Internet, and reality television, among a myriad of other brain-dead pop culture detritus. The thing is, there wasn't much else to do in the '90s, except as visionary author Neil Postman stated, "amuse ourselves to death in the age of entertainment."

It's crystal clear what young screenwriter Kevin Williamson saw in the youth of '90s America. ... To him we were a spoiled, desensitized generation whose "movie freaked mind(s) had lost their reality button." To be honest, I'm not sure I can argue that point. Of course, I didn't fully understand the cultural underpinnings of *Scream* when I first saw it. I just knew it scared me, and made me laugh, in a way few films had ever managed to combine the two. No longer would I have to satiate my horror cravings with films made for another generation in another time. For better or worse (and let's be honest, *Scream* spawned a lot of "the worst") the teenagers of the '90s now had their own cinematic movement to champion.

WHAT'S YOUR FAVORITE SCARY MOVIE?

Scream starts with a literal bang – an unsettling, shrieking sound effect mixed over a telephone ringing. When the screen smash cuts to its first shot, it's of a young Drew Barrymore at the height of her sex appeal. Sporting a bleach-blond bob cut that looks too perfect to be real, and incandescent blue eyes, her presence draws the audience in immediately. In this moment she is Dorothy from Oz, Bambi lost in the Woods, and as the audience would learn a few moments later, Janet Leigh in *Psycho*. The ultimate Red Herring in a film that makes an artform of the archetype.

Next, her very '90s cordless phone rings, and the real fun begins. The voice on the other end comes across as immediately ominous. He might as well be the voice attached to a movie trailer, just another layer to the "meta" nature of *Scream*. He begins by breaking one of those sacrosanct rules almost immediately. "What's your favorite scary movie?" he asks. It's hard to understand now just how unique that moment was at the time, how rule breaking it truly was to, right out of the gate mind you, smash the fourth wall to pieces like that. Was it possible to scare an audience while acknowledging them sitting in the seats? Was it possible to reference other films and yet still,





Did You Know? *A laserdisc release of Scream exists which includes unedited extended gore sequences which has yet to be released onto VHS or DVD.*


NATHAN
THOMAS
MILLINER
2011

somehow, manage to recreate the magic that made those same films scary decades earlier? The audience was about to find out.

The next five minutes contain more wall-busting movie trivia from the killer, who eventually reveals his presence in the house, as well as his costume ... a spooky, tortured ghost mask with a black cape. His weapon of choice, a small hunting knife. As the brilliant game of cat and mouse draws to a close, Barrymore is being chased around the side of her house by the killer, only to discover her parent's car rolling down her long country driveway, returning from a night out and blissfully unaware of the mayhem going down just mere yards from them. Her voice horse from screaming, our golden angel is unable to call for them. It's a painfully agonizing moment, brilliantly presented by the film's director, horror legend Wes Craven. Was he really about to kill this well-known actress in the first reel?

The chase resumes, and as it builds to a nail-biting crescendo, the Ghostface killer pounces on Barrymore on the side of her house, plunging his polished blade directly into her heart with cold precision. Blood begins to flow from the wound immediately.

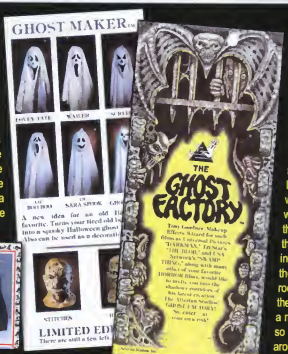
Craven wants you to focus in on this



The History of "The Mask" • by Nate Ragon

The iconic *Scream* mask first appeared in late 1991 as part of FunWorld's Fantastic Faces line of masks. It is said the design of the mask was inspired by three different sources – the album cover of Pink Floyd's *The Wall*, a character from the *Betty Boop* cartoon series entitled "Snow White" and Edvard Munch's painting (ironically) titled *The Scream*. The mask was unofficially known (by FunWorld staff) as "The Peanut Eyed Ghost." At the time, the masks were made in one factory, using one set of molds. The eyes were all cut out by hand, resulting in a jagged-edged appearance, and the entire line was "glow in the dark".


FunWorld catalog shot



Around the same time as FunWorld's mask release, Alterian Studios unveiled their own line of masks dubbed "The Ghost Factory" ... the lineup featured a very similar series of masks to that of FunWorld. Due to a lack of concrete evidence (as *Scream* would come to theaters five years after both companies' mask lines), mask enthusiasts have always argued which company unleashed "The Wailer" (as Alterian dubbed the mask) first – with most considering FunWorld as the originators of the design.

After it was used in the film *Scream* in 1996, demand for the mask became so high that FunWorld was unable to keep up with it. Production of the masks began at several other factories, each using their own set of molds. This resulted in a slight change of appearance in 1996 for the mask that now found itself part of a new line titled "Fearsome Faces." The differences were minor, but noticeable. The overall shape was less twisted in appearance. The features were much more refined. Pretty much everything that was uneven on the Fantastic Faces masks was corrected. Glow and non-glow versions were produced, along with a few rare pieces that came with an attached cape and one with a much-larger hood.

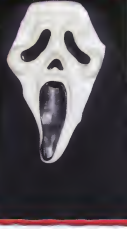

KNB sculpted Ghostface mask.

In 1999 the mask was finally no longer part of a "line," and was officially named (and tagged) "Ghostface: As seen in the motion picture *Scream*." This tag is still used today.

The KNB Mask

The script described the killer simply as wearing a "white ghost mask." While location scouting, Wes discovered an original Fantastic Faces mask in one of the houses they were looking at. He loved the mask and immediately decided he wanted to use it in the film. But the producers were not keen on having to pay royalties to use the mask as KNB Effects was already working on the film, and had created several concept drawings and prototypes of possible mask designs for the killer – ranging from ghosts to ghouls to punk-rock mohawk-sporting zombies. They gave KNB the Fantastic Faces mask and asked them to make a mask that was similar, but was changed enough so that they would not get sued. KNB produced around seven variations of the mask, all having multifarious features – long and short mouths, skinny and thick eyes, different nose shapes, etc. Shooting had already begun, so they had to use the KNB masks. It's said that Wes hated the KNB version, and although no one knows exactly what the breaking point was, it was finally reached and a deal with FunWorld was struck (in the middle of shooting) and going forward the FunWorld mask was used in filming. However, due to time and budget restraints, they were unable to reshoot the scenes that had already been filmed using the KNB mask. As a result, both masks appear on the final version of the film. The KNB appears in the opening scene, the student-expelling scene, Principle Himbry's death scene, and the stalking sequences outside Tatum's house and inside the grocery store.





Fun Fact: *FunWorld have always mixed a vanilla extract to the Scream mask, giving it a favorable smell for those buying and wearing the mask.*



moment. It's a habit he has, of pornographically narrowing your focus in on impending violence, a self-conscious doubling back to make sure you don't miss his meticulously choreographed slaughter. If *Scream* has a money shot, this is it. Casey, like everyone else in the film, seems macabrely aware of her fate. She knows she's a goner. As she feels the killer close in on her from behind, the hairs no doubt standing up on the back of her neck, she implicitly surrenders by slowing down ... like a straggler in a herd of deer being run down by a wolf. In the next moment, as Craven literally slows the film down to narrow your focus even more, she turns to the specter, and the two share a tragic glance. It lasts for maybe only a single frame of film, but in that moment, a new horror icon was born.



Although it may seem to some like *Scream*'s release was only yesterday, we are now approaching the 15th anniversary, and the release of a new chapter in the *Scream* saga. So we at HorrorHound decided to take a look back, to a film with more than its fair share of admirers, haters, imitators and sequels.





A GENRE LOST

Most successful films can be said to be a case of "right place, right time." Making a movie in itself is a super human feat, requiring tons of money, man hours and thousands of moving parts. If one of those parts isn't right, the whole thing falls apart. *Scream*, to use a tried-and-true Hollywood cliché, was "lightning in a bottle." The right talent, at the right time, with the right drive, tossed into the right cultural stew to create a mega-successful franchise. It all started with a young screenwriter from North Carolina named Kevin Williamson.

Williamson, born March 1965, grew up in the small coastal town of Oriental. Like most kids from small towns, once he was old enough to set out on his own he sought to get some distance from his roots. Upon graduating with a B.A. in Theater Arts from East Carolina University, he moved straight to New York City to pursue his career ... as an actor. Acting quickly proved to not be his gig, so he moved a year later out West, to Los Angeles, to try his luck as a writer.



It was at this time that Williamson realized he had a gift for the written word, and success followed almost immediately. He wrote his first script while at UCLA, a comedic teen thriller entitled *Killing Mrs. Tingle*. This was in 1995, and at the time, the company who purchased the script set it aside, not completely sure what to do with it. After all, it wasn't anything like the types of films that were being produced at the time.

1995 was a year of drama and action. The top 10 from that year included big-budget action epics like *Die Hard With a Vengeance*, *GoldenEye*, *Batman Forever*, and even the ill-fated *Waterworld*. The rest of the Top 10 reads like a child's delight, with CGI-heavy kiddie fare like *Casper*, *Jumanji*, and the first ever fully computer generated film, *Toy Story*.



You have to look way outside the top grossing films from that year to find anything resembling the stuff Williamson was writing, and even then it's a stretch. That the early to mid-1990s were a "down period" for horror is such an oft-repeated claim that it's easy to forget just how bad it was. That year's releases included *Candyman: Farewell to the Flesh*, *Children of the Corn III*, *Ice Cream Man* starring Clint Howard, the disastrous *Halloween 6: The Curse of Michael Myers* ... and to top it all off, Wes Craven's own perplexing misfire, *Vampire in Brooklyn*. That's about it, unless of course you count *Showgirls* which, come to think of it, you probably should.

On top of that, it had been at least five years since anything resembling a successful teen comedy had been released. That left Williamson, and his John Hughes by way of John Carpenter style, on the outside looking in. Little did Hollywood know that Williamson's genre-bending style contained the antidote ... the witches brew,







Shown on this page are various pieces of Scream merchandise released over the many Halloweens since 1996. Items include everything from an official voice changer, wall mount, candles, light set and window winker, an inflatable "Coffin Cooler," water globes, costume and a door poster. Shown at top of page is a killer promo items given to video stores featuring Scream-decorated Jiffy Pop.

Fun Fact: *Matthew Lillard played a serial killer in 1996's Scream, appeared in 1994's Serial Mom (as the son of a serial killer) and played the character named Cereal Killer in Hackers (1995).*

the proverbial spark of electricity to the neck bolts that could bring the genre back to life. It's not that Hollywood didn't want that, they were just too dense to see it. The story of the slasher genre throughout the '80s was one of increasingly derivative cash-ins. No doubt if they had seen the potential in what Williamson was cooking up, they'd be at its teat in a moment's notice. That was, after all, what had landed the slasher as an artform on life-support in the first place.

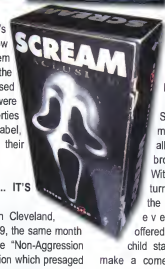
Undeterred by the critics, by his agent, and by just about everyone else on earth, Williamson wasn't ready to let the genre die. *Killing Mrs. Tingle* hadn't been made into a film (yet), but that didn't mean the script wasn't good. He was on to something, and it was time to bring it to its logical conclusion. That's when he began writing his next script, the words flowing from his fingers like blood from Casey Becker's arteries. These characters were sexy, funny, and most of all, film savvy. And, like the robots James Cameron once warned us about, they were self-aware. To some extent, they knew they were in a movie, they knew of movies. Most importantly, the script took the slasher genre back to its roots.

Behind the references and in-jokes, this was a hard-boiled mystery film with a seriously violent streak. Beyond that, it was, knowingly or not, an indictment of the vapid teen culture of the '80s. It's not hard to see why Wes Craven was attracted to this script. He'd been obsessed with stories that explored the destruction of the traditional American family unit since his breakout film *The Last House on the Left* (1972).

It was a different decade with different window dressing, but at its core this script spoke to something he'd been chasing for nearly 30 years. Cultural subversion, deviation from societal norms, and shocking, pointless violence brought upon the innocent for the mere purpose of the violence itself. That Wes Craven and the *Scary Movie* script (*Scream*'s original title) were meant to come together is beyond a shadow of a doubt. Ultimately though it took a middle man to bring them together, two of them to be exact. After a heated bidding war, the rights to Williamson's script were purchased by the Weinstein brothers, who were busy snatching up horror properties for their newly minted label, Dimension. Craven was on their short list of directors.









IT'S ONLY A MOVIE ... IT'S ONLY A MOVIE ...

Wes Craven was born in Cleveland, Ohio, on August 2nd, 1939, the same month the Germans signed the "Non-Aggression Pact" with the Soviet Union which presaged the start of WWII. He spent his childhood in a strict Baptist household, and after studying English, Psychology and Philosophy in college, he started his career as a humanities professor at Clarkson University in Potsdam, New York.

It's precisely that upbringing, the mixture of a strict Midwestern religious rearing, combined with his intense education in the human condition, that made him the perfect candidate for horror director. His first film, 1972's *Last House on the Left*, set forth many themes that he would continue to explore throughout his career, right up and through *Scream*. With "*Last House*," Craven and co-conspirator Sean Cunningham tapped into the anxieties of the era in a very raw, very emotional way. His work throughout the '70s was brutally violent, and due to his education and background, surprisingly literate, an electric combination that shot him to the forefront of the decade's horror directors.

As he refined his style and toned down the sadistic nature of his on-screen violence, Craven became wildly successful in the 1980s, thanks largely to his horror classic *A Nightmare on Elm Street* (1986). By the mid-'90s however, he found himself lost, feeling typecast as a horror director in a decade that was growing increasingly unfriendly to the genre. He was acutely aware that the cultural stew that allowed the boom in horror cinema during the 1980s was non-existent in the white-washed decade the '90s.

He had just finished his last film in the *A Nightmare on Elm Street* series, *New Nightmare*, a film which itself delved deeply into the world of post-modern, self-aware cinema. It was an attempt to take the fatal flaw of the late '80s slashers and turn it on its head, using all that cynical self-awareness as a weapon against the audience. Although *New Nightmare* had been a success, winning him the Best Film Award at the International Fantasy Film Festival, his follow-up *Vampire in Brooklyn*, a horror comedy starring Eddie Murphy, was not so well received. Craven had initially turned down *Scary Movie*, feeling that it was time to break out of the "horror director" mold, and wanting to shy away from doing another violent picture. Eventually, drawn in by the genius plot Williamson had created, Wes relented and agreed to direct the project.

FRESH FACES

The prize role in the *Scary Movie* script, of course, was Sidney. The "final girl" archetype had been the launching pad for many young actresses in the past. Sidney was like an amalgam of all of those previous final girls, and then some. Smart, sexy, with a broken-family unit and a chaste sexual nature. After Reese Witherspoon and Rebecca Gayheart turned down the role, it was eventually offered to a former child star looking to make a comeback, Drew Barrymore.

In a bit of accidental foresight that was no doubt shocking to producers at the time, Barrymore declined the part of Sidney and instead decided she wanted to play



Quotable Quotes: *"The police are always off track with this shit! If they'd watch Prom Night, they'd save time! There's a formula to it. A very simple formula!" ~ Jamie Kennedy (Scream)*

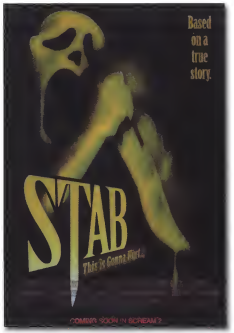


Casey Becker, the character who meets her demise in the first scene, claiming she made the decision because she "thought it would be fun." Plus, she agreed to promote the film as if she was the star, so it was a win-win for everyone involved.

Eventually, producers found their Sidney, in the form of a young TV actress named Neve Campbell. Campbell was known for her role the teen drama *Party of Five*, the cast of which she had joined in 1994, but had yet to have her breakout hit on the big screen. She had just wrapped shooting on *The Craft*, which would ultimately be released a few months before *Scream*, and was ready for her next horror role. Although she wasn't the producers' first choice, Campbell's adorable good looks and natural vulnerability made her a shoe-in for the Sidney role.

Skeet Ulrich, or the "poor man's Johnny Depp" as he's often referred to, was to play Billy, Sidney's boyfriend. Ulrich had worked with Campbell earlier that year on *The Craft*, and possessed just the right bad-boy charm to pull off the role. Matthew Lillard, the over-caffeinated mainstay of '90s cinema, landed the role of Stu, Billy's "lapdog" and best friend.

Sidney's best friend Tatum would be played by the gorgeous Rose McGowan, a relatively unknown actress at the time. The last addition to the main group of teens was Jamie Kennedy, whose only major film role was one year earlier in the modern-day Shakespearian retelling, *Romeo+Juliet*. He was cast as Randy, the film geek with two major jobs in the script, be a Red Herring, and explain the post modern film rules to the audience. The cast was rounded out by David Arquette as Deputy Dewey, and *Friends* star Courteney Cox as aggressive tabloid reporter Gayle Weathers.



Once on set, Craven was a man possessed, doing his best to bring his unique brand of mayhem to Kevin Williamson's material. All around the set sparks were flying. The "lightning in a bottle" they were dealing with was becoming clearer by the day. After all the rewrites, casting struggles, last-minute changes and meddling from the Weinstein's, *Scream* (as the name was changed to during post production) turned out to be one hell of a film.



It followed Neve Campbell's Sydney as she struggles to pick up the pieces of her life a year after her mother was brutally murdered. As a new spate of murders begin, everyone becomes a suspect. Meanwhile, Randy gives us the famous "rules," Deputy Dewey tries to save the day, Gale Weathers fights desperately to land the story that will make her even more rich and famous, and the rest of the cast? They pretty much line up for the slaughter.

During the charged finale, Billy and Stu are revealed as the killers, their motivation showing a seriously unhealthy lack of social adjustment. Billy, devastated by his father's infidelities with Sidney's mother, hatches a scheme of bloody, cinematically inspired revenge. In the end Stu joins in simply because he's bored and desensitized to reality, and more importantly, a sheep hypnotized by Billy's rugged good looks. As things build to a crescendo, we're constantly reminded of past films whose events have informed what will happen next, most prominently, John Carpenter's *Halloween*, which almost becomes its own character during the third act.

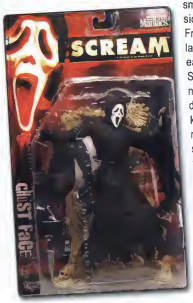


In many ways, it's a miracle it worked out the way it did. When viewed in comparison to both Craven and Williamson's output after *Scream*, it becomes apparent just how much they needed each other for this to truly work. Without Craven, *Scream* easily could have devolved into teen-drama pablum. Without Williamson, the story would have most likely flown off the rails the way much of Craven's other work has (think *Shocker*, or the more recent *My Soul to Take*). The duo complimented each other perfectly, and it showed in the final product. Plus, having been shot on an impressively frugal $15 million budget, there was almost no way it would be a losing proposition.



"YOU LOOK LIKE YOU'VE SEEN A GHOST."
~ Billy Loomis

Scream was shot mainly in Santa Rosa, California, a small town outside San Fransisco, in late 1995 and early 1996. Since the original script only described the killer's mask as "ghostly," Craven had room for interpretation. While out location scouting, Wes ran across a retail mask at the house of a collector. It was made by a company named FunWorld in 1991 as part of their "Fantastic Faces" line. It had a unique look that Craven loved, with the added bonus of being available across the country in retail stores. He could see the potential pop culture synergy, with fake Ghostfaces running around in both his film as well as the streets of middle America.



MEDIA ASSAULT

As the release neared, positive reviews began rolling in. Roger Ebert admitted, somewhat begrudgingly, that he liked what he saw. "As a film critic, I liked it," he wrote. "I liked the in-jokes and the self-aware characters. At the same time, I was aware of the incredible level of gore in this film. It is *really* violent. Is the violence defused by the ironic way the film uses it and comments on it? For me, it was. For some viewers, it will not be, and they will be horrified."

His assertion regarding the film's gore may seem surprising when compared to the ultra-violent horror films of today, but he wasn't the only one



Did You Know? *The "evil voice" was done by actor Roger L. Jackson. Drew Barrymore and Neve Campbell did not meet him until after filming had wrapped.*

making the observation. *The San Francisco Chronicle* said, "*Scream* is exceptionally violent, making no bones about a point-blank evisceration, or a highly inventive scene when a girl gets tangled in an automatic garage door."

Despite the buzz, and the final box office tallies, *Scream* was more of a slow burn success than a smash hit. Initially released December 20th, 1996, *Scream* came in at number four in its opening weekend, behind *Beavis and Butt-head Do America*, *Jerry Maguire* and *101 Dalmatians*. It trucked along steadily, well into April, on the heels of a short-lived re-release. By the time it was finally pulled from theaters, it had made $103 million domestically, and another $70 mm added with foreign earnings. That total of $173 million gave *Scream* a return on investment of well over 1,000 percent. You could practically hear the stampede of hooves as the Hollywood swine lined up to cash in on what the Weinstein's had discovered.



"OH PLEASE DON'T KILL ME, MR. GHOSTFACE, I WANNA BE IN THE SEQUEL!" ~ Tatum

The moment *Scream* made its money back, a sequel was inevitable. Despite the negative connotations, the idea had always tantalized Williamson. If there was a concrete set of "rules" to making a scary movie, certainly there was an equally fascinating one governing sequels.

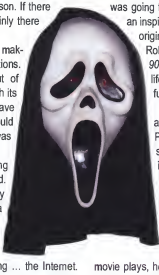


If there was a problem for Williamson in making a sequel, it was inflated expectations. After all, the original had come out of nowhere, and won audiences over with its twist-laden finale. Any sequel would have to have its own set of twists, that would somehow have to top the original. It was no easy task.

It was already daunting enough, and then, the leak happened. It's fitting, considering the way *Scream* introduced horror to a whole new generation, that they would turn around and introduce the *Scream* franchise to an entirely new hurdle to filmmaking … the Internet. Somehow, an almost finished draft of Williamson's script leaked online for anyone to download. Granted, it probably took them a while with their 56k modems, but enough people did that almost the entire thing had to be scrapped.

To ensure against another script leak, the production ramped up security. Pages were printed in dark red over black so they couldn't be photocopied, and once on set, actors only received 10 pages at a time right before filming their scenes. In the meantime, it was time to line-up some fresh talent to help round out the large cast the sequel required. All the surviving cast members returned for the sequel … Randy, Gayle Weathers, Deputy Dewey, and of course, Sydney. There were a lot of new roles to fill as well. Timothy Olyphant stepped in as Mickey, the "Tarantino film student," and chubby child star turned teen heart-throb Jerry O'Connell won the role of Sydney's boyfriend, Derek.

Then there were the sorority sisters. More familiar faces filled these roles, including Rebecca Gayheart, Sarah Michelle Gellar and Portia de Rossi. Maybe most importantly, a host of cameo roles had to be filled for the opening scene. Just as daunting a task as matching the first film's finale, any *Scream* sequel had to start off with a bang if it was going to satisfy its audience. To accomplish this task, Williamson wrote an inspired piece that involved the premiere of *Stab*, a movie based on the original Woodsboro Murders (the sequences of which were directed by Robert Rodriguez). Just as Sydney feared in the first film, former-*90210* star Tori Spelling was cast as her in the movie version of her life. In addition, Heather Graham fills in as Casey Becker, and a confused looking Luke Wilson for Sidney's boyfriend, Billy.

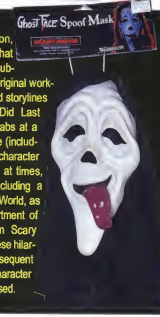


The first two people we meet, played by Jada Pinkett Smith and Omar Epps, are going to the premiere. In the opening scene, Pinkett laments on the historical backseat African American characters take in horror films, proclaiming *Stab* to be "a dumbass white movie about some dumbass white girls getting they white asses cut the fuck up." She helps contribute to a different stereotype, the one of minorities always dying first, a few minutes later when as the movie plays, her and her boyfriend are brutally murdered in the crowded theater. It's not exactly a scene that holds up to any logical scrutiny, but









Scary Movie

After Scream became a bonifide movie sensation, Dimension films decided to release a spoof feature that did more homaging than making fun of the teen slasher subgenre that had become so popular. Scary Movie – the original working title for Scream – was released in 2000 and merged storylines from Scream, Scream 2 and I Know What You Did Last Summer into a pretty solid storyline that also took jabs at a couple topical films outside of the horror genre (including The Matrix). In the film, the Ghostface character has a more comedic looking mask which, at times, changes pending on his "situation" – including a hilarious moment when he is stoned. FunWorld, as they did for Scream, released an assortment of Ghostface masks and costumes from Scary Movie that did a decent job mimicking these hilarious faces. Scary Movie 2 and all subsequent sequels did not include the Ghostface character and merchandise for the series soon ceased.

Quotable Quotes: *"Yo, man. It's like I seen all this shit before. It was in that movie – Scream. Same dialogue everything. That shit is ill!" ~ Marlon Wayans (Scary Movie)*



it was certainly a hell of a way to start off the sequel. With a new Ghostface wreaking havoc near Sidney's college campus, the whole gang reunites to try and protect Sid and discover the new killer in their midst.

Williamson and Craven went to great pains to adhere to their own sequel rules. As Randy lays out midway through the film (while eating Baskin Robbins, product placement being the unspoken sequel rule of *Scream 2*), there are a few "musts" for any horror sequel – 1: The body count is always bigger, 2: The death scenes are always more elaborate, and 3: Never, ever assume the killer is dead (this third rule doesn't appear in the final film, as Dewey interrupts Randy before he says it, but does appear in the various trailers). Safe to say, they accomplish the first two rules and then-some. Sarah Michelle Gellar's sorority house massacre in particular sticks out as one of the more brutal moments the film has to offer.



Scream 2, in many respects, turned out much better than it had any right to. This is thanks largely in part to the fact that the creative team from the first film remained intact. This was no small feat, considering that after the first film, Kevin Williamson's schedule exploded due to suddenly being the "It" screenwriter in Hollywood. And for being a sequel, critical reception was largely positive. It currently sits at 81 percent on the film review aggregation site Rotten Tomatoes. Cue our friend Roger Ebert, who mused that it was "about as good as the original." The *New York Times* declared, "It looks as if the *Scream* franchise has staying power."



Although a fantastic sequel in many ways, conventional wisdom is that it didn't quite live up to the original, the fatal flaw for many being the ultimately predictable nature of the killer reveal at the end. The first time you watch the original *Scream*, you truly get the feeling that anyone could be

Still Screaming: The Ultimate Scary Movie Retrospective

From the makers of *Never Sleep Again*, last year's retrospective on the *A Nightmare on Elm St.* franchise, comes a new documentary sure to satisfy your appetite for all things *Scream*. It's called *Still Screaming: The Ultimate Scary Movie Retrospective*. We recently spoke to writer/director Ryan Turek about the project.

HorrorHound: For the uninitiated, who's involved with production this documentary?

Ryan Turek: On the producing end, it's Anthony Masi who produced *Halloween: 25 Years Later*, *His Name was Jason*, and *The Psycho Legacy*. My background has found me working in the journalism field for the last 10 years, contributing to *Fangoria*, *Rue Morgue*, DreadCentral and presently operating ShockTillYouDrop.com.

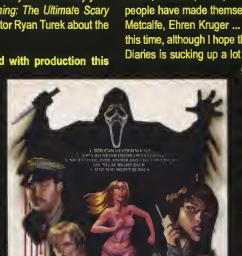
HH: Why now? Was the decision to produce the doc directly related to the new film coming out next year?

RT: There are really only a few horror franchises left that are worth covering in the form of a feature-length documentary. One series I always felt made a significant impact on horror was *Scream*. It single-handedly dragged the genre out of the dumpster in the '90s. *Scream* changed everything at that time and the decision to look back on the series was founded on that. Of course, it helped that the first film's 15th anniversary is just around the corner and *Scream 4* is on the way.

HH: What was the reaction like from the cast when they found out about the project?

RT: I don't think many of them were aware how much time had passed since the first film hit theaters. Mostly, the cast was very receptive to participating and strolling down memory lane.

HH: How many interviews have you conducted so far? Did you manage to land the entire original cast? Sequels?



RT: Upwards of 50 interviews so far and as I write this, we're still tracking down those who participated in the series. We did land many of the key players: Neve, Jamie, Matthew, Rose, Liev, Wes and the producers. From the sequels, a lot of people have made themselves available to us – Elise Neal, Scott Foley, Laurie Metcalfe, Ehren Kruger ... I will say that Kevin Williamson isn't participating at this time, although I hope that changes since he's integral to the series. Vampire Diaries is sucking up a lot of his time and he needs a break from *Scream*, I'm getting the sense that, just like his time during *Scream 2* and *Scream 3*, he's loading up on work.

HH: What sort of approach are you taking to the material, are you striving to bring die-hard fans behind the scenes stories they've never heard before? Or will it be a more general overview aimed at casual film fans?

RT: What I have to accomplish with this is two-fold. I have to be thorough in chronicling the making of the trilogy for those who know nothing about the *Scream* productions. At the same time, I have to cater to the fans and give them stories from the set they've hopefully never heard before. I want to stress this isn't a VH1-style fluff piece with a bunch of people you don't know sounding off on *Scream* like a bunch of comedians. I've pulled in Tim Seeley from the *Hack/Slash* comic book series to assist in some art. He created a cool promotional one-sheet for us. I'm not certain it will be used for the DVD, but we will make it available to fans.

HH: When can fans expect to see the documentary?

RT: We're aiming for April [2011], in time for *Scream 4*.

HH: Have you already set your sights on another horror franchise?

RT: Anthony Masi and I have been at work on an epic Hellraiser retrospective. The stories we've gotten on that are phenomenal and it dives deep into the mythos Clive Barker created. That's a work-in-progress and when *Still Screaming* wraps up, I'll resume production on that.

Did You Know? *The girl who talks on the phone with Cici Cooper (Sarah Michelle Gellar) in Scream 2 is actress Selma Blair.*

responsible for the on-screen carnage. Upon watching *Scream 2* for the first time, it's readily apparent that none of the original cast members are going to suddenly be revealed to have turned psycho. This leaves a handful of possible suspects, mostly thinly developed characters added to the mix for the sole purpose of adding intrigue. When peripheral character Mickey and ambitious local reporter Debbie Salt (who in reality is Billy Loomis' mother) are revealed as the film's villains, the entire 90-minute experience leading up to the finale begins to feel like unfulfilled potential.

It's worth mentioning that Craven's direction in *Scream 2* is spot on. In fact, you could make the argument that aesthetically, *Scream 2* was a high-water mark he's never quite lived up to in the years since. Razor's edge suspense mixed with inventive set design made sure that *Scream 2* was at least as visually vibrant a film as the original. Had the finale been up to par with the suspense Craven sustains throughout, film scholars might have been able to put *Scream 2* on the shelf with the other sequels mentioned during the film-class scene as being "better" than their originals. Although a great film in its own right, it was a distinction it didn't quite earn.



Regardless, *Scream* hysteria was so intense by the time of its release, immense success was a given. In the months leading up to its December 12th, 1997 release (less than a year out from the original), the stars of *Scream 2* graced no less than two *Rolling Stone* covers. In September, Campbell appeared solo on the front of the legendary magazine with a new short haircut and the tagline, "Big *Scream* TV." Two months later in the December issue, Tori Spelling appeared on the cover making a pensive face in the shower, next to the tagline "The Girls of *Scream 2*: And the Pleasures of Terror." The foldout cover featured Campbell, Graham, Pinkett-Smith, Gellar and Spelling posed together in their pajamas in a bathroom. Various photos of the women in peril graced the inside pages, along with interviews detailing their biggest fears.

On October 31st of that year, in what may be the most mainstream moment he ever enjoyed, Wes Craven took over the biggest morning show on network television, with "Wes Craven Presents: Ghoul Morning America." In the two-hour special that started at 7 a.m., fans got a tour of Wes' home, movie merchandise, and watched as a killer stalked the set of the show and killed off several members of the talent. Eventually, daytime actress Susan Lucci was revealed to be the culprit, claiming she thought she had been offing the "Emmy judging panel." This wasn't the end of the cross promotion, with a behind-the-scenes feature debuting on the Sci-Fi Channel in December, and a special trailer for the film premiering during an episode of FOX's *The X-Files*.

Unlike the slow burn of the original's theatrical release, *Scream 2* jumped out of the gate fast, taking advantage of lackluster holiday competition. Its first weekend, it made $41 million against the debut of Robin Williams' *Flubber* and *The Devil's Advocate* starring Al Pacino (which came in a disappointing 10th place, considering the star power). It dropped a whopping 50 percent in its second week, and by the sixth week in theaters, *Scream 2* was out of the top 10. Not that it mattered, when all was said and done, the film took in an almost identical worldwide gross as the original, $172 million compared to the original's $173 mm, all on only a slightly higher budget of $24 mm.

Scream 2's success did a lot of things. It proved that the original *Scream* wasn't a fluke, that Wes Craven really was at the top of his game as a director, and that Ghostface was here to stay. Two days after its release, in the December 14th, 1997 issue of Time Magazine, writer Michael Krantz dubbed Craven "The Bard of Generation Y."

"True trilogies are all about going back ... and discovering something that wasn't true from the beginning." ~ Randy (from beyond the grave)

Scream 3 was certainly inevitable, but that didn't mean it was going to be easy. Miramax and Dimension jumped on the first sequel immediately, rushing into production in part to make sure they were able to retain the surviving members of the original cast. Now, after the runaway success of *Scream 2*, the cat was out of the bag. All of the major stars had their eyes on other projects, and undoubtedly, inflated views of what they were worth.

No *Scream* sequel would work without Neve Campbell, and she knew it. She also knew the way actresses were typecast in Hollywood, and was wary of having the same thing happen to her. All throughout development she played her own game of cat and mouse with producers, demanding to see the final script before she made her decision, and attempting to barter for other movie roles. The film was rumored to be released as early as December, 1998, a year after the release of *Scream 2*. Continual delays, rewrites, and contract disputes ensured that date would never happen.

Even if they could solidify their actors, Craven was playing hardball as well. Confident the Weinstein's wouldn't move on without him and fearing his own form of typecasting, he used *Scream 3* as leverage to make the picture he really wanted to, *Music of the Heart*, a sappy, feel-good piece of Oscar-bait that would eventually star Merrill Streep.

In exchange, presumably, for a large salary bump, Campbell finally caved, with a few caveats. She could only be on set for a total of 20 days, due in part to her shooting schedule on other projects. At the time *Scream 3* was shot, Campbell was doing triple duty – on the set of the sequel, her television show *Party of Five*, and another movie role in *Drowning Mona*. The result is seen in the finished film as a largely diminished screen presence for the actress.



The script was another issue. Williamson was guaranteed first crack at any script for *Scream 3*. At one point he did submit a short treatment for the film that would have reportedly made Deputy Dewey the killer and revealed his hand in the murders of the first film. Other rumors persist that in early versions of Williamson's ideas, Matthew Lillard was set to return from the dead (figuratively) to seek revenge on Sidney.

Either way, it wasn't meant to be. Williamson was deep into directing duties on his long-time pet project, the film version of his first ever script, *Killing Mrs. Tingle* (renamed *Teaching Mrs. Tingle* after the Columbine massacre), in addition to producing duties on several television properties. After he declined the opportunity to write the full script for *Scream 3*, Miramax passed it on to young screenwriter Ehren Krueger, who was given the outline and told to keep what he liked, and discard what he didn't.

The result was marked departure from the first two *Scream* films. *Scream 3* finds Sydney terminally scarred from the ordeals she's suffered through, living

Quotable Quotes: *"Billy was a sick fuck who tried to get away with it. Mickey is a sick fuck who wants to get caught. See, I got my whole defense planned out – I'm gonna blame the movies." ~ Timothy Olyphant (Scream 2)*

on a secluded piece of land in the Hollywood Hills, and working for a women's counseling hotline. Haunted by violent nightmares involving Ghostface and her dead mother's reanimated body, she's all but completely withdrawn from society. Sidney's psychoses are a running theme in the film, and are even exploited by the killer himself, adding a strong supernatural tinge to the film. In the opening scene, we see Cotton Weary and his girlfriend violently murdered by a new Ghostface killer, who in a twist designed to add another level of suspense, has somehow gained the ability to spoof anyone's voice over the phone.

More cast members were added this time around, mostly as players in the production of *Stab 3*. Parker Posey plays the movie version of Gale Weathers, with Patrick Warburton of *Seinfeld* fame making an appearance as her bodyguard. Smaller roles are filled by Lance Henriksen, Scott Foley, Jenny McCarthy, and even Jay & Silent Bob of the View Askewniverse make quick cameos as Hollywood tourists. Other cameos included Wes Craven, and Roger Corman, fittingly as a movie studio executive. A day before filming began, '80s child star Patrick Dempsey was added to the cast as Detective Mark Kincaid, lead in the murder investigation and occasional Red Herring.



The need for elevated secrecy, after the infamous script-leak of *Scream 2*, caused constant chaos and consternation on set during filming. Actors were reportedly so upset at the constant rewrites, which were occurring daily, that Krueger turned it into a joke in the film, making it a complaint of the *Stab 3* cast. To protect the final reveal, three different endings were written and filmed, and when script pages were handed out, the monologue during the finale was listed only as being read by "THE KILLER."

The ending as it appeared in theaters features Scott Foley's character, Roman, director of *Stab 3*, being revealed to be the illegitimate son of Maureen Prescott, Sidney's mother. As the film progresses, a complicated plot involving Maureen spending a few years as a Hollywood actress before meeting Sidney's father begins to emerge, setting up the final reveal of Roman as Sidney's brother. We're also told that Roman has been around since the beginning, providing Billy Loomis with evidence of Maureen's infidelities with his father in order to kickstart the original film's events. This jives with the trilogy rules, as presented by a beyond the grave video tape supposedly recorded by Randy during the events of *Scream 2* that warns that in a trilogy, the only sure thing is that the past will come back to bite you in the ass.

Again, as in *Scream 2*, the killer presented is an entirely new addition to the cast, giving it less emotional resonance than the original ending. Plus, although we're warned that anyone can die in a trilogy-ender, including the main character, none of the original group of actors meet their demise, and instead they end up frolicking together in an overwrought happy ending. Upon its release, many fans and critics bemoaned the safe nature of the story, and how the changes in direction effectively turned *Scream 3* into one of the films it had gained success by mocking, eschewing the clever satire and suspense for flat action-forced comedy.

It didn't much matter that reviews were lackluster and the hardcore fans were not pleased, because by February 4th, 2000, when the film finally hit theaters, the mainstream cache of *Scream* was so strong, nothing was going to stand in its way. It debuted at number one, taking away a whopping $40 million. It was a record for the *Scream* franchise, and at the time it was also a record for box office totals in the January to April period. It finished with a slightly lower return on investment than the first two films, pulling in $160 million on a $40 million production budget. In the end the studio's investment proved sound, but at least for the moment, the chorus of disappointment heard throughout the world of horror combined with a growing displeasure with the new wave of teen horror *Scream* had itself ignited, ensured that fans wouldn't be seeing another *Scream* film anytime soon.

It was inevitable, and on a certain level, poetic, that the same creep that destroyed the original wave of slashers *Scream* was satirizing would ultimately leave it a franchise dead in the water. Its stars had grown too big, budgets too bloated, and scares too watered down to sustain any more stories in the saga of the Woodsboro murders. Its legacy, however, continues to live on in pop culture. Despite the wave of brutally violent and realistic horror that has dominated the genre since 2003, post-modern sensibilities remain strong in the entertainment world. Try to imagine something like Fox's *Family Guy* existing, with its constant references and spoofs of films from yesteryear, without *Scream*, and you begin to get the point. It will come as no surprise then that 2011 will see the return of Ghostface and his original collaborators … this time speaking to a whole new generation of "desensitized little shits"… because the beauty of the character is that as long as someone exists that's willing to don his costume, the legend of Ghostface will never die.

Special thanks to Nate Ragon, Sean Clark, Eric Austin and Runar Lunde - Webmaster of BillyLoomis.com for their assistance in compiling this article.



With *Scream 4* hitting theaters later this April, NECA Toys has acquired the license to the *Scream* franchise and have released two new figures based on the iconic Ghostface killer. The first figure is of the classic (clean) Ghostface, while the second figure presents the updated "zombie" mask and its rotted look (a la Rob Zombie's *Halloween*). Shown at left, the Ghostface figure featuring a real-cloth skirt (now in stores) will be re-released with a running change to a plastic skirt – a decision made thanks to fan demand.

Fun Fact: *Scream was one of the first titles to be released in "collector packaging" for the home video market, via three collectible VHS covers (of Neve Campbell, Courteney Cox and Drew Barrymore).*

THE HISTORY OF THE TEEN SLASHER

by Nathan Hanneman

It's a no-brainer that the slasher genre is one of the favorites of the *HorrorHound* staff. From the moment Michael Myers stalked his first babysitter to the shocking revelation that Mrs. Voorhees was responsible for an impressive body count all to avenge her lost love, a son named Jason. These were the moments that helped establish a movement that ushered in new cinematic icons such as Chucky and Freddy – or even the lesser-known "heroes" such as Horace Pinker and Kenny Hampson. The slasher genre was hands down the most dominant throughout the 1980s, but with its success came the sobering reality that Hollywood (and their plentiful producers) will squeeze every penny out of a good thing – and soon enough, after eight sequels revisiting Elm Street and Jason Voorhee's ill-fated trip to Manhattan, the slasher genre was finished. Not to be ignored was the lackluster no-nothing franchises (and wannabe franchises) that did nothing to further the "movement" – including everything from *Return to Horror High* and *Sleepaway Camp* to *Slumber Party Massacre* and *April Fool's Day*. Soon enough, as the 1990s took over, the slasher was placed on the National Endangered Species list.



This article is not only meant to look back upon the relaunch of the slasher genre – otherwise known as the Teen Slasher Boom! – but to also investigate the impact this "Boom" had upon Hollywood, and especially within the horror industry. The key elements in the teen slasher film together are a recipe for success that is still being replicated to this day – now 15 years later. And nothing could emphasis that more than the impending release of *Scream 4* into theaters.



The Teen Slasher Boom!

An interesting phenomenon occurred in 1996. Wes Craven, one of the forefathers of the '80s slasher craze, released a little film called ***Scream***. Starring Neve Campbell, David Arquette, Courteney Cox, Matthew Lillard, Skeet Ulrich and Drew Barrymore – the movie took the world by storm and the slasher film was back on the map! Filmed with a sort-of tongue-in-cheek self-realization (i.e., slasher films exist, the characters know who Jamie Lee Curtis is, and the rules of the predictable slasher genre are almost jokes). This clever nod to the industry was groundbreaking at the time and helped usher in an entire world of pictures over the course of the following 15 years that have borrowed from the *Scream* playbook.

But the one major impact that *Scream* carried at the time was the launch of the newly dubbed "Teen Slasher" Boom. *Scream* was the first in a long line of horror titles that were starring, and aimed directly at the smart-ass know-it-all teen audience that (at the time) was eating this type of horror film up! On top of this, *Scream* did something that was unprecedented – casting two of the film's major leads from popular television shows. Neve Campbell was the star of the then-popular Fox drama *Party of Five*, while Courteney Cox was one of the six major players in NBC's *Friends*.

While only two of the stars hailed from the small screen, it was the follow-up features that helped further this TV based love affair with the teen slasher. ***Scream 2***, released the following year in 1997, saw the return of both Neve Campbell and Courteney Cox, but also saw the additions of Sarah Michelle Gellar (who was a hot new commodity from her WB-based show, *Buffy the Vampire Slayer*) and Jerry O'Connell (at the time working on the cult sci-fi show, *Sliders*). Even Tori Spelling of *"90210"* fame was getting in on the fun with a clever cameo in '97's *Scream 2*.

Another aspect of the teen slasher not to be ignored was the slick cinematography and soundtrack which helped this sleek-looking feature (and its brethren) connect with its target audience in a totally new way. The film was shot in a very glossy manner with tight editing and an almost dream-like haze that seemed to be ever-present throughout the film (a statement about the '90s youth, maybe?) – while the first two *Scream* features included a soundtrack packed with the then-current alternative music-scene's best tracks (including Collective Soul, Nick Cave, Foo Fighters and Tonic). It was simply the perfect display of filmmaking, cast, story and music for the young starving horror audience.

I Know What You Did Last Summer

In 1997, with *Buffy the Vampire Slayer* becoming an official classic on television, Sarah Michelle Gellar starred in the second title of the newfound teen slasher subgenre – ***I Know What You Did Last Summer***. Written by Kevin Williamson (the creator of *Scream*), and directed by Jim Gillespie (2005's *Venom*), it was this double-whammy of Williamson feature films that cemented the teen slasher as a bonafide cinema movement in the late '90s. Ironically starring Jennifer Love Hewitt, joining fellow-*Party of Five* star Neve Campbell, in her own horror franchise, the film also featured Ryan Phillippe and Freddie Prinze Jr..

In *I Know What You Did Last Summer*, a group of obnoxious teens in a small town accidently kill a man (via a hit-and-run), then dispose of the body in order to maintain their innocence (and freedom). A year later, they are all stalked by a killer "Fisherman" who leaves sinister notes and kills each of the teens off one by one.

With *I Know What You Did Last Summer* released in the same year as *Scream 2*, and a few other noteworthy teen-centric titles (such as *An*

Fun Fact: *Scream composer, Marco Beltrami, went on to score such films as Mimic, The Faculty, Joy Ride, Resident Evil, Cursed and My Soul to Take.*

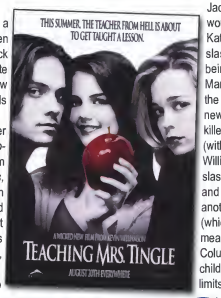


American Werewolf in Paris), Hollywood was seeing dollar signs as '97 turned into '98. Kevin Williamson was moving on, past his horror credits, to launch a new TV series on the fledgling WB Network, while every major studio wanted a piece of this new teen frenzy. But more on that later.

The Lid is Officially Off

As 1998 rolled around, the teen slasher was officially a phenomenon. *Child's Play*'s Chucky returned to screen (alongside Jennifer Tilly, Katherine Heigl and Nick Stabile (*Sunset Beach*)) via ***Bride of Chucky*** – a definite result of *Scream*'s success. The film focused on a new story about a couple of teens, and a couple of dolls attempting to steal their bodies.

The third "franchise" to come out of the Teen Slasher Boom was ***Urban Legend***, starring Jared Leto (*My So-Called Life*), Alicia Witt (*Cybill*), Michael Rosenbaum (*Smallville*) and Rebecca Gayheart (*Beverly Hills, 90210*; who also had a small role in *Scream 2*). This film used a little classic horror 101, merging the newfound teen horror genre with the classic "holiday" genre (sort of), with the setup of the film being that "someone" is killing off classmates in various "urban legend" fashion, such as "there's a man in your back seat." ...



I Still Know What You Did Last Summer, also released in '98, followed Jennifer Love Hewitt and Freddie Prinze Jr. in their further adventures in the world of horror. This time with Brandy (UPN's *Moesha*) and Mekhi Phifer along for the ride, the gang are brought to a remote island where the Fisherman is once again attempting to seek revenge on these unlucky brats.



Outside of the slasher teen horror fad, Robert Rodriguez introduced an alien-invasion flick dubbed ***The Faculty*** starring Jordana Brewster, Elijah Wood, Clea Duvall and Josh Hartnett (who also starred in *Halloween: H20* that same year; again, more on that later). One of the key elements about *The Faculty* for teen slasher fans is the fact that it was built off a screenplay written by none other than Kevin Williamson(!). ... In addition, 1998 witnessed the release of the ***Psycho*** remake (which was the "father" of the slasher genre, to begin with) as well as *Disturbing Behavior* and ***Phantoms*** (Ben Affleck with *Scream* alum: Rose McGowan and Liev Schreiber).

The Dawson's Creek Connection

Kevin Williamson went on to work on the WB Network when he launched the very successful TV series *Dawson's Creek* in 1998. With Williamson's work within the WB, paired with *Buffy the Vampire Slayer*, it was only a matter of time before journalists began to compare the teen slasher movement with the WB stars that began to occupy them. *Dawson's Creek* starred newcomers James Van Der Beek, Katie Holmes, Michelle Williams and Joshua Jackson. In the coming years, all four of these actors would commingle into the Teen Slasher Boom.

Katie Holmes happened to appear in a number of teen slasher-influenced features, the most memorable being 1998's ***Disturbing Behavior*** (along with James Marsden and Nick Stahl). While not a teen slasher film, the title boasts all of the key elements that made this new subgenre so popular (just without the masked killer). In 1999, Katie starred in ***Teaching Mrs. Tingle*** (with *7th Heaven*'s Barry Watson) – another Kevin Williamson project. "*Mrs. Tingle*," again boasting teen slasher staples (young TV cast, slick cinematography and music, quick dialogue and self-realization) was another example of a non slasher teen horror film (which in actuality wasn't really horror). It was initially meant to be titled *Killing Mrs. Tingle*; however, after the Columbine school shooting, the idea of a film featuring children attempting to kill their school teacher was off-limits. In fact, many shows and films at the time suffered from this real life school massacre – most notably 1999's ***Idle Hands***, starring Devon Sawa, Seth Green and newbie, Jessica Alba (about a high school student whose hand becomes possessed and kills everyone around him, including his best friends).

Joshua Jackson may be the most well versed of the "Dawson" leads to work in the teen slasher/horror wave. Outside of having a small role in 1997's *Scream 2*, Joshua appeared in 1998's *Urban Legend* – one of the direct descendents of *Scream*. In 2000, Josh appeared in both ***Gossip*** and ***The Skulls***. *The Skulls* was a teen-based "thriller" about Yale University's Skull and Bones student society (the film also starred Paul Walker of *Fast and Furious* fame). In 2005 Joshua, Wes Craven and Kevin Williamson teamed up in the now infamous werewolf flick, ***Cursed***. Outside of the fact that this is indeed a lycan-based project, it has every similarity to the teen slasher craze of the late '90s, right down to the giallo-style "whodunnit" and fresh-faced cast (including Jesse Eisenberg (*Zombieland*), Christina Ricci and Shannon Elizabeth). The film, however, is mostly remembered for being one of the worst titles to come out

Did You Know? *Danielle Harris (Rob Zombie's Halloween) appears in Urban Legends as Alicia Witt's roommate.*









of Craven and Williamson to date.

James Van Der Beek may be the lesser known of the four *Dawson* leads to have worked within the horror genre, but that doesn't exclude him completely. Outside of cameoing in 2000's *Scary Movie*, James starred as Sean Bateman in 2002's *The Rules of Attraction* (the brother of *American Psycho*'s Patrick Bateman), while later appearing in 2006's *The Plague*.

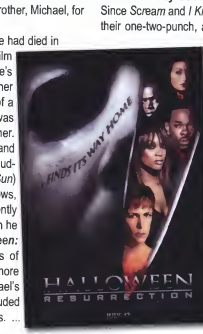
Michele Williams, while again not completely immersed in the teen horror craze, did participate in one of the three biggest titles to come out of the Teen Slasher Boom – ***Halloween H20***!



Halloween H20: 20 Years Later

Going back in time just a bit, in 1998, one of the most significant moments to truly establish the power of the *Scream* based teen slasher movement was the reintroduction of Michael Myers into cinemas. While it had only been three years since Michael's last massacre in Haddonfield, the once-popular franchise had ran its course and it was obvious that a new start was needed. Taking a cue from Wes Craven, film producers Moustapha and Malek Akkad decided to bring back the '80s scream queen herself, Jamie Lee Curtis, to face off against her brother, Michael, for a final bloody showdown.

While four films have dictated that Lee's Laurie Strode had died in a car accident, leaving her little girl as an orphan, the film producers decided to spin the story (while ignoring Strode's daughter and three sequels), so that Laurie had faked her own death to hide from her murderous brother. A dean of a private school in California, Laurie (now Keri-Tate) was placed in the perfect setting for a true teen slasher. Surrounded by kids, including her son, Josh Hartnett and *Dawson*'s Michele Williams, the remainder of the cast included LL Cool J, Joseph Gordon-Levitt (*3rd Rock from the Sun*) and Jodi Lyn O'Keefe (*She's All That*). As everyone knows, Michael resurfaces, finds his sister, and is subsequently beheaded in the final reel. ... Well, that is until 2002 when he returned (with Jamie Lee Curtis) for ***Halloween: Resurrection***. Obviously trying to play off the success of pairing LL Cool J with a horror icon, "*Resurrection*" is more known for its silly premise (a live Internet feed of Michael's home) and obnoxious casting decisions (which included Busta Rhymes, Sean Patrick Thomas and Tyra Banks. ...



Although the film did include a young Katee Sackhoff (pre-*Battlestar Galactica*)). In some ways, *Resurrection* could be considered the marker of the end of the teen slasher wave.

Floating Heads

Another facet of the Teen Slasher Boom was the introduction of the "floating heads" movie poster – which relied on portraits of the cast rather than bait-and-switch imagery or cleverly painted artwork. While *Scream* didn't invent this promotional design, it did popularize it after employing it as a principal selling point for the film during the title's video distribution. Since the success of *Scream*, studios have continually mirrored this advertising strategy and it is now a standard (for better or worst) in the industry – thus making the alluring classic style movie poster art as instinct as the dodo. There many few examples of these horrible floating-head adverts littering this article which utilize the young celebrity cast for their films.

Before We Say Goodbye

Since *Scream* and *I Know What You Did Last Summer* hit the populous with their one-two-punch, an onslaught of teen slashers and teen horror titles have also attacked cinemagoers. In 1999, Dark Castle Entertainment released ***House on Haunted Hill*** (Ali Larter, Taye Diggs), and in 2001, their follow-up, ***Thir13en Ghosts***, hit a nerve with teen slasher fans thanks to the starring roles given to Matthew Lillard and Shannon Elizabeth. *Scream*'s Rose McGowan went on to star in ***Jawbreaker*** (along with *Urban Legend*'s Rebecca Gayheart and *Buffy*'s Julie Benz). In 2000 a slew of teen horror flicks invaded theaters and video stores, including ***Cherry Falls*** (Brittany Murphy), ***Final Destination*** (Devon Sawa, Ali Larter), *Scream 3* (adding Patrick Dempsey and Parker Posey to the cast), and the spoof-horror comedies: ***Shriek If You Know What I Did Last Friday the 13th*** and ***Scary Movie***. "*Shriek*" utilized the teen slasher craze (similar to *Scary Movie*), but blended a more overall pop-culture hokeyness to the story and integrated a wider mix of horror references.

Quotable Quotes: *"Body Snatchers is a story somebody made up, dingus. It's located in the fiction section of the library." ~ Clea DuVall (The Faculty)*



The film starred Coolio, Shirley Jones, Julie Benz and *90210*'s Tiffani Thiessen.

Scary Movie (2000) was the obvious winner of the spoof battle, and itself became a major film franchise for Dimension Films (the producers of *Scream*). Directly riffing off *Scream*, *Scream 2* and *I Know What You Did Last Summer* (as well as a number of other popular horror titles of the time ranging from *The Blair Witch Project* to *The Sixth Sense*), *Scary Movie* was able to pull off an amazing feat – spoofing popular (and oversaturated) films and actually still being quite funny. Written, directed and starring the Wayans Brothers, the film also featured newcomer Anna Faris, along with Shannon Elizabeth and Regina Hall. It perfectly blended the best of the Teen Slasher Boom and helped to further reinvigorate the teen sex comedy along with *American Pie* (which also featured Shannon Elizabeth).

In 2001 (possibly the last true year for teen slasher goodness), we saw the release of ***Jeepers Creepers*** (starring Justin Long and Gina Philips), ***Joy Ride*** (Paul Walker, Leelee Sobieski and Steve Zahn), ***Jason X*** and ***Soul Survivors*** (Casey Affleck, Wes Bentley and *Buffy the Vampire Slayer*'s Eliza Dushku). Along with Sarah Michelle Gellar (who went on to also star in 2004's *The Grudge* remake), Seth Green, Eliza Dushku and Julie Benz (all mentioned previously throughout this article), the next key WB *Buffy* star to penetrate the teen slasher genre was David Boreanaz in '01's ***Valentine***. Also featuring Katherine Heigl and Marley Shelton, *Valentine* was a true slasher throwback utilizing the key "holiday" theme, the "whodunit" storyline and inventive kills dispatched from a masked maniac.

Beyond *Resurrection*

While *Halloween: Resurrection* could be considered the "death knell" of the Teen Slasher Boom, one would be remiss to not mention those films that have come since – holding on to that once popular, and successful, horror craze. While no longer theatrical-branded fodder, both *Urban Legend* and *I Know What You Did Last Summer* received sequel treatment via direct-to-DVD (***Urban Legends: Bloody Mary***; 2005, and ***I'll Always Know What You Did Last Summer***; 2006).

Outside of the core titles, Eli Roth's ***Cabin Fever*** ('02), ***Swimfan*** ('02), ***Freddy vs. Jason*** ('03), ***Wrong Turn*** ('03), ***Cry_Wolf*** ('05), ***Stay Alive*** ('06) and a number of the other modern-horror films (including MANY horror remakes – a la *House of Wax*, *The Texas Chainsaw Massacre*, *Black Christmas*, *When a Stranger Calls*, *April Fool's Day*, *Sorority Row* and *Prom Night*) are all still keeping alive the concepts first introduced in *Scream*, 15 years ago. Even 2009's remake-duo of *My Bloody Valentine* and *Friday the 13th* featured modern updates on classic-slasher fare with that *Scream*-vibe, including slick production, killer soundtracks, kitchy dialogue and stars straight out of the latest WB programming (well, actually the CW, after the WB/UPN merger): *Supernatural*'s Jared Padalecki and Jensen Ackles.

With *Scream 4* about to hit theaters, packed with a number of new TV teen sensations, such as Hayden Panettiere (*Heroes*), Emma Roberts (*Unfabulous*), Alison Brie (*Community*), and Erik Knudsen (*Jericho*), it could be only a matter of months before Hollywood is stacking cineplexes everywhere with more teens – more horror – and more slashers. After all, "movies make psychos more creative" ... don't they?



Fun Fact: *The Asian-remake fad was also heavily influenced by the teen slasher subgenre, evidenced by films like One Missed Call, Pulse and The Uninvited.*

MOVIE POSTERS: SEX, HORROR AND TORTURE FEMALES IN CHAINS

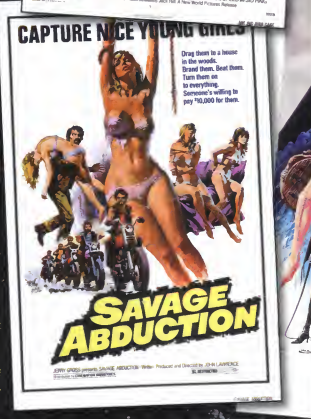
by Aaron Crowell



Filmmakers exhibited no fear in the 70s as exploitation exploded onto grindhouse and drive-in screens across America. Week after week, theater marquees were adorned with graphic posters depicting restrained, nearly nude women being tormented in various fashions, with a suggestive tag line like, "They were abducted and violated ... but the worst was yet to come!" Sex always sells and these posters in particular held a great deal of appeal with viewers raised on men's pulp adventure magazines throughout the '50s and '60s. The covers to these periodicals presented beautifully painted images of sexy woman in extreme peril – the art alone unfolding a horrific tale in a single glance. Artists such as Basil Gogos and Norm Eastman offered up their talents to these magazines and delivered colorful jaw-dropping visions of Nazis, commies, bikers and psychos tormenting voluptuous, scantily clad females. Inspired by these magazine covers, the film posters for this new wave of exploitation seemingly extended the invitation to see these taboo treats acted out live on-screen! The movies didn't always live up to the promises of their advertising; however, these misogynistic exploits never failed to provide us with a sleazy good time. For collectors – these original posters are still obtainable; although, they can be quite expensive and in some cases very elusive, such as the offering for *The Incredible Torture Show*. In terms of their condition and availability, mint-grade posters from this period are nearly impossible to hunt down, as few survived in pristine form. Here is but a sampling of posters from this politically incorrect era of cinema that knew no boundaries.







Did You Know? *Caged Virgins was actually a sexy vampire film also known as Requiem for a Vampire (directed by Jean Rollin).*



Did You Know? *The Incredible Torture Show (above) is an AKA for Joel M. Reed's Bloodsucking Freaks.*



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Eric Basile
ISOLATION
This collection of stories speaks to the many facets of isolation, of being alone and what it does to us. The horrors that can spring out of that darkness we are warned to not venture into is as infinite as the darkness itself.
Jessica Dwyer
SHADOWPLAY
Evil isn't restricted to darkness, but it seems to find comfort there, particularly in the human mind where the deepest, darkest shadows lie, at times enveloping and transforming people into murderers and derelicts...and monsters.
Robert Ennis
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The Ghouligans!

WHY AREN'T THESE GUYS ON TV!?

by Jason Hignite







Corporate network television listen up! We, your faithful viewers (and consumers of the products you advertise) are hungry for something different. No more reality shows and late-night infomercials – not when there is amazing stuff like this being produced independently. What happened to side-splitting comedy like the *Carol Burnett Show*? Or the great monster sitcoms of the 1960s? And where are our horror hosts? If you have ever thought the same thing, fear not it's back! *The Ghouligans* are a monster comedy gang featuring a variety of characters inspired by the television and B-movie universe. *The Munsters* meets *The Monkees* by way of *Pee Wee's Playhouse*. Or how about *The Muppet Show* meets *Saturday Night Live*. *The Ghouligans* is a hip, cheeky, retro-a-go-go sketch comedy show flavored with delicious sprinkles of *Scooby Doo*, *Gilligan's Island*, *Beach Blanket Bingo*, Hammer films and Hee-Haw. Essentially, it has everything you would expect (and want) to see on Adult Swim (Cartoon Network) or Comedy Central – but for some reason, *The Ghouligans* are still on the outside of mainstream entertainment.



The Ghouligans! follows the antics of Void (the Zombie), Wolfgang (the Werewolf), and Boris (the Frankenstein Monster) joined by a collection of your favorite classic monsters, including Krill Gill (the Sea Monster), and the sexy Go-Go Girls (Gi-Gi, Ginger and Gia). Originated in 2005 by Michael Koscik, Sean King, Peter Bune, and Justin Kerz, *The Ghouligans!* is the latest in brilliant underground/cult projects by Slack Pack Productions. Having success with the New York late-night comedy-sketch show *Slacker TV* and the sitcom spinoff *The Slack Pack* from 1999 until 2004, the guys brought together their love of classic comedy and horror to pay homage to old (and yet, very wise) styles of television and film but, doing it in a very new and original way.



What makes *The Ghouligans!* unique is our classic comedy approach to the famous monsters of the past (back when monsters were fun). Viewers can always turn to us for an alternative to the extreme horror style

Who? *The Ghouligans are played by Pete Bune (Wolfgang), Sean King (Void) and Michael Koscik (Boris).*



of modern times. It is our mission to prove that horror, like life, can still be fun and funky in a world that has become very serious and dark. When you have had enough of Jersey Shore, cop shows, and Dancing with the Stars, The Ghouligans! will take you back to a simpler time in horror entertainment, while keeping true to the classic monster characters you love." ~ Slack Pack Productions

This colorful ensemble have produced original web episodes, made numerous live appearances and convention tours, and have produced three DVD releases, including the popular *The Ghouligans! Super Show* as well as their appearance on *100 Years of Monster Movies* (www.100YMM.com) hosting *The Last Man on Earth*. Their team includes: music composer Paul T. Lang, special effects makeup artist Shane McGown, video editor Joseph Palma and a small group of talented artists. Slack Pack Productions is currently producing a brand new TV series starring The Ghouligans! as well as a feature-length Halloween movie to premiere in summer and fall of 2011 on the popular web channel The Monster Channel.

So check out The Ghouligans! and see if Void can keep from losing his limbs, if Boris can keep from losing his brain, and if Wolfgang can keep from losing his cool (cause baby the wolf is cool Oooowwwww). You can find out more at www.theghouligans.com. As previously mentioned, you will also soon find them regularly on the interactive horror entertainment Web site The Monster Channel (www.monsterchannel.tv). And, for the full experience, you can meet The Ghouligans live, dead, and in person at various conventions throughout the year including at the International Gathering of Television Horror Hosts – Internet – Cinema (G.O.T.H.I.C.) 2011, the weekend of March 27-27th at HorrorHound Weekend (www.gothicgathering.com) and also at Monster Bash in Butler, Pennsylvania, June 24-26, 2011.



Name: Wolfgang Hobbies: Surfing/Rocking More About Wolfgang: Wolfgang W. Wolfgang is the likeable lycanthrope. He's a real party animal that runs off booze and high fives. Just don't get in his way of a good time or he will show you his fangs. Wolfgang pets the "G" in Groovy!



Name: Void Hobbies: Slacking More About Void: Void is the quintessential "slow" Zombie. Always late to the feast, Void is a self -loathing, burnt-out beatnik who always finds a way to make things more difficult for his fellow Ghouligans.



Name: Boris Hobbies: Accounting More About Boris: Boris is your typical modern man-made horror. Created by science to be a domesticated ghoul tool, his inhuman strength and re-animated brain make him a classic monster misfit. Boris is the essential square, in a world of cool cats.



Name: Krill Gill Hobbies: Surfing/Rocking



Name: Ghouligirls (Gi-Gi, Ginger and Gia) Hobbies: Dancing



THE FOG

HORROR'S HALLOWED GROUNDS

by Sean Clark

Just a little disclaimer before this article kicks into gear. This was the very first Horror's Hallowed Grounds article I ever did – nearly 10 years ago. Since then, I have acquired much-better equipment and now do my best to match the exact shots from these classic films. I've always wanted to go back and redo this article, but just haven't had the time. So this is the very last "classic" article that will be recycled here in the glorious pages of *HorrorHound Magazine*. So please forgive me if it isn't up to par with the others, but the good news is they will all be brand new from this point on!

In 1980 Avco Embassy Pictures released *The Fog* – the sixth film and fourth feature by director John Carpenter. Expectations were high after the success of his prior film, *Halloween*, that had just become the highest grossing independent film of all time.

The idea for *The Fog* came to John while on vacation with co-writer and producer Debra Hill at Stonehenge. John saw a fog bank in the distance and imagined what if there was something was alive inside it. John and Debra decided to turn the idea into a screenplay that would be an old fashioned ghost story loosely based on true events that took place off the coast of Santa Barbara in the 1700s.

The Fog was shot entirely in California during the months of April and May of 1979 for a modest budget of $1.1 million. In this article, we will be examining the locations used to create this horror classic and show how a film like this is put together in the editing room. Also, we will take a look at how some of these locations appear today.

The opening shot where John Houseman is telling children a story by the camp fire was shot on a soundstage at Raleigh Studios on Melrose Avenue in Hollywood (www.raleighstudios.com).

The opening-title sequence was shot looking North along Stinson Beach.

The grocery store where the telephones in the booths outside start ringing is the Laurel Canyon Country Store located at 2108 Laurel Canyon Boulevard in the Hollywood Hills.





The interior and exterior of this location were both used. However, if you do go there today, I recommend that you pay for the orange juice before you drink it. John picked this location because he lived right up the street at the time of filming and was a regular to the store. Also an interesting side note is about 50 feet from the store is 1812 Rothdell Trail, the former residence of Jim Morrison of the Doors. He wrote the song "Love Street" about this particular street.









The road where Tom Atkins picks up a hitchhiking Jamie Lee Curtis is Bear Valley Road in Olema. All of the shots taken of the truck driving on a dark empty road were shot there. The interior shots in the cab of the truck were taken sitting parked in a garage using the poor man's process of shaking the vehicle and moving lights to give the appearance that the truck is in motion. The garage was a Chevron station in Inverness.

A location I doubt anyone will ever get to visit, that is if it still exists, is the boat used for the Sea Grass. It was a real boat docked in the harbor in San Pedro. Most of the interior and exterior of the boat was used, with the exception of a few shots added in later which include George "Buck" Flower and John Goff's death scenes on the deck as well as Tom and Jamie discovering the body in the belly of the boat. Both of these scenes were shot on a small sound stage in San Fernando Valley as last-minute additions to the film.

The home of Nick Castle (aka Tom Atkins) was shot using two different locations. The bedroom scene where Tom does what he does best was shot at a house on the water in Inverness. When Tom hears a knock at the door and walks into the living room, it cuts to John Carpenter's old house on Paramount Drive just 2.5 miles away from the Laurel Canyon Country Store. The exact addresses of both of these locations are unknown.

The weather station where Charles Cyphers works doesn't really exist; it was completely shot on a soundstage at Raleigh Studios.

The beach where Ty Mitchell discovers the piece of driftwood is Drakes Bay, Point Reyes National Seashore.

The home of Stevie Wayne (Adrienne Barbeau) is located on Tomales Bay in Inverness about a quarter mile north of the Inverness Market.



The exact address is not known, but the location is pretty easy to find. The interior and exterior of the home was used in the film with the exception of the scenes where Ty wakes Adrienne up to show her the driftwood which was shot on a soundstage at Raleigh Studios.

When Tom and Jamie are walking out on the dock to go searching for the Sea Grass, this was shot at Bodega Bay in the same location used for Alfred Hitchcock's *The Birds*.

In fact, in the very beginning of the shot you can see the restaurant where the people were trapped

Like all Horror's Hallowed Grounds articles, we ask you, the reader, to treat the homes (and their owners) featured throughout thesi



in *The Birds* behind Tom and Jamie as they are walking up.

The location used for the town ceremony was shot at the Olema Farm House Restaurant and Bar, formerly known as Jerry's Farm House in Olema.



The scene inside the bar where Tom Atkins calls Adrienne Barbeau at the radio station was shot inside of the Olema Farm House Restaurant and Bar. This works well within the fictional continuity of the film because Janet Leigh and Nancy Loomis leave the bar



and head right outside for the ceremony, which would be taking place in the parking lot there.

It is open to the public and is located at 10005 State Highway 1, Olema, CA 94950. (For more information, call 415-663-1264.)

The road we see Adrienne driving on is Sir Frances Drake Highway and it does in fact go to the



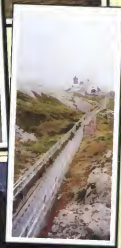
lighthouse, which makes visiting this location even more magical.

Everything that you see, from her driving down the road to parking at the lighthouse is in reality exactly as you see it in the film.

The lighthouse used in the film is Point Reyes Lighthouse at Point Reyes National Seashore.









There are more than 300 stairs between the observation platform at the lighthouse station and the actual lighthouse below. Walking back up again is equivalent to walking up the stairs of a 30-story building.



The lighthouse is open to the public, but is closed on Tuesdays and Wednesdays. On other days, it opens at 10 am and closes at 4:30 p.m., although the



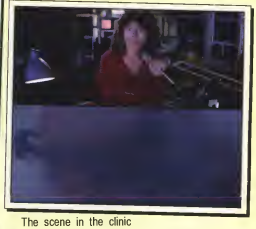


rest of the lighthouse station remains open until 5 p.m. (For information, call 415- 669-1534.)

To reach the Point Reyes Lighthouse from Highway 1, head west on Bear Valley Road from Olema or west on Sir Francis Drake Boulevard from Point Reyes Station. In Point Reyes Station, the turnoff from Highway 1 is located at the Green Bridge on the south end of town. The driving time from Point Reyes Station or Olema is about 40 minutes.

The interior of the lighthouse/radio station as well as the fight on the roof of the lighthouse were sets shot on a soundstage at Raleigh Studios.

When Tom and Jamie are on the small boat out looking for the Sea Grass that scene was shot in the harbor of San Pedro.



The scene in the clinic where the corpse rises off of the operating table was a scene added in later, after principal photography had wrapped, to add another scare to the film. It was shot at a small clinic in the San Fernando Valley. The exact address is not known.

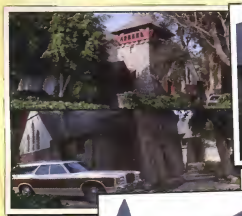


As they drive to the church, they pass a large cross on the side of the road. This location is near downtown Inverness.

As the station wagon turns the corner pass the giant cross, it cuts to roughly 450 miles away to the Episcopal Church of the Ascension in Sierra Madre,



California – just walking distance from a couple of locations used in the first three *Halloween* films.





Both the interior and exterior of the church was used. The church is located at 25 East Laurel Avenue, Sierra Madre, CA 91024. If you wish to see the interior of the church I would recommend attending a service. Services are on Sunday at 8:00 and 10:00 a.m. I was given special permission to photograph after hours, so please be very courteous and respectful if visiting this location – it is a church after all. (For more information, call 626-355-1133.)

There are several interesting facts about the way this location was filmed. First off is how the exterior of the church is filmed. The church is right on the corner of two busy streets, neither of which you can see in the film. The road they travel up to the church in the film while passing the large crucifix is actually a hill in Inverness. This is why the front of the church is shot so tight. The driveway they park their cars on in the film is just a gravel path next to the church and right next to a busy street.



Notice that everyone enters from the rear of the church and not the actual front doors. This is the reason when you see people entering the church they come in right near the alter. It would have been more difficult to hide the busy street having filmed them entering the front. The stained-glass windows you see the hands break through behind the alter are actually about 15 feet off of the ground on the outside of the building. If you look closely, you can see them when Janet Leigh and Nancy Loomis first enter the church in the film.





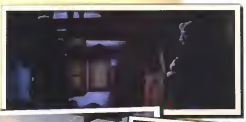
Everything inside the church is as it appears in the film with the exception of Father Malone's chamber. The door to the room is there; however, the room itself was a set built at Raleigh Studios.

The scene where John Carpenter is working as a handyman in the beginning of the film is actually right next to the front door of the church.

Carpenter has said the reason they filmed at the church near Los Angeles was because they couldn't afford to pay actor Hal Holbrook (Father Malone) to go on location in Inverness, so they shot all of his scenes at once in Sierra Madre and on the set at Raleigh Studios in Hollywood.

I hope you have enjoyed this look back at John Carpenter's classic film *The Fog*. Until next time, the hunt continues for Horror's Hallowed Grounds.

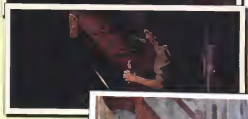




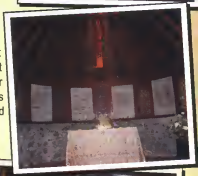














Quotable Quotes: *"The six of us met tonight. From midnight until one o'clock, we planned the death of Blake and his comrades." ~ Hal Holbrook (The Fog; reading from Patrick Malone's journal.)*

FANtasm 2 GREAT COLLECTOR'S SPOTLIGHTS

Jason West





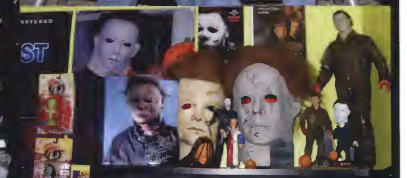


Our first Collector Spotlight falls on Jason West from Syracuse, New York. Jason, now 26, has been a horror fan since the age of four. "I grew up on heavy doses of *The Lost Boys*, *Friday the 13th* and *A Nightmare on Elm Street*," Jason explains. "I have over 200 autographed 8x10s and a ton more autographed posters. I have an amazing girl named Shayna who luckily is into the exact same things that I am."

AND

Brandon & Tiffany Gramling







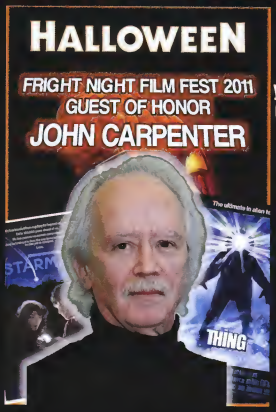
Our second Fantasm Collector Spotlight comes from Paragould, Arkansas – Brandon and Tiffany Gramling. The couple wrote in with their image selections: "We have been die-hard *HorrorHound* fans from issue #1! The research in all the retrospective articles is amazing. We have loved horror for as far back as our memory will take us!" – Thanks, Brandon and Tiffany!

Fantasm: *Send your collection photos to HorrorHound today! Just e-mail them to mail@horrorhound.com!*

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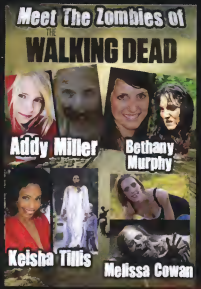
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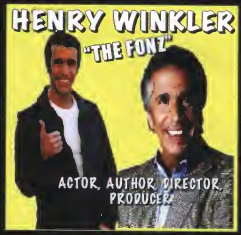
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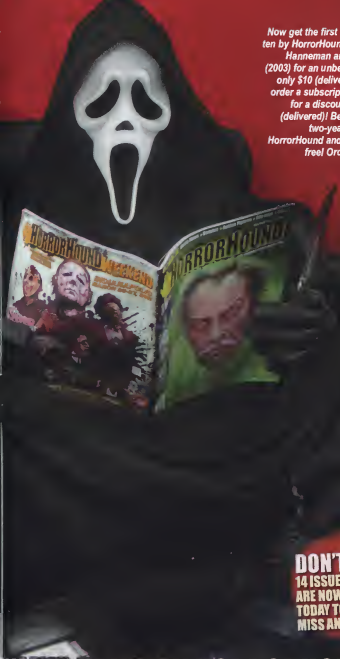
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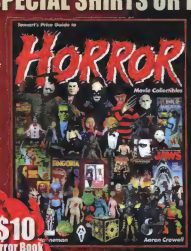
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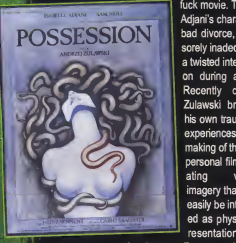
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They Came From The Krypt!

by Jon Ritley

We've all come across movies that really screw with the head, leaving you pondering on it for days afterwards. Not because of their thought-provoking storylines or subject matter, but because you have no clue what the hell you just watched! These kinds of films don't play by the typical Hollywood rules where everything makes sense with all loose ends neatly tied – instead, they actually endeavor to make viewers think about what they saw, maybe even make sense out of it, however improbable or crazy it might be. In our quest to keep readers seeking out undiscovered treasures, we now recommend a couple which will really get that gray matter working overtime. Get out your notepad and pen … you'll need to take plenty of notes to stay on top of these two. Even so, you still might be in the dark. But at least you'll be in good company!



Our first offering is Andrzej Zulawski's *Possession* (1981), starring Sam Neill and Isabelle Adjani. This is the ultimate mind-fuck movie. The basic story follows Neill and Adjani's characters who are going through a bad divorce, but this surface description is sorely inadequate, as viewers are thrust into a twisted interpretation of the stress brought on during an extremely emotional time. Recently divorced, Zulawski brought his own traumatic experiences into the making of this very personal film, creating visceral imagery that could easily be interpreted as physical representations of his emotional state. For example, there is one scene where Neill cannot speak and/or is having trouble forming words, almost like he was paralyzed. These stifled emotions and anger could also symbolize the fact that Zulawski was basically exiled from his Polish homeland, forbidden to make the features he wanted. In either case, scenes such as these work their way inside your brain and fester there for days.

However, after Neill learns that his wife has been having an affair with another man … and possibly something else, things get even stranger. The more we learn of what is going on, the deeper we follow Neill and Adjani into their insanity, the crazier the film gets. Witnessing their episodes of rage and anger, especially Adjani, is a singular viewing experience, much like a train wreck. Talk about putting yourself into a role. Adjani delivers one of the most incredible performances of her, or anyone's, lifetime – one from which she has said it took many years to recover. From her wildly insane eyes bulging out, to her completely uncontrolled fits of hysteria, to her infamous "Subway" scene (love to see one of these so-called Hollywood "actresses" try to take on something like that), her performance is breathtaking. Others must have agreed as she was awarded the Best Actress awards at the 1981 Cannes Film Festival as well as the 1982 Césars (French Oscars).

Our next film, Roman Polanski's *The Tenant* (1976), completed his unofficial "Apartment Terror Trilogy," following *Repulsion* (1965) and *Rosemary's Baby* (1968). Polanski stars in the lead role of Trelkovsky, a timid little office clerk looking for an apartment to rent. Right off the bat, the apartment complex's proprietors and fellow inhabitants don't seem to be the friendliest people around. As he's checking out the place, he is informed that the former tenant, a young girl named Simone, tried to kill herself by jumping out of the window and now lies in the hospital. But the fact that she isn't dead yet doesn't stop them from renting out her room.

He visits the hospital, where he finds Simone completely wrapped in bandages. While there, he meets Stella (played by … Isabelle Adjani), a friend of Simone's, but refrains from telling her that he is renting the apartment. Just then, Simone lets out a blood-curdling scream, staring straight at Trelkovsky. Weird, huh? Just wait.

Once he has moved in, it doesn't take long for him to notice strange things are happening. For example, the shared bathroom for the complex, located opposite Trelkovsky's window, always has someone just standing in there, staring vacantly for hours at a time. The neighbors complain that he is too noisy, even for making the slightest sound. Adding to the bizarreness is his growing obsession with the girl, Simone, looking through her clothes and things that were left at the apartment. People around the area and at the apartment start to confuse him with Simone: When he tries to buy cigarettes at the local coffee shop, they automatically give him the brand Simone bought, even when he asks for another brand. Same when he orders a drink. He begins to lose his grasp of reality, leading to a crashing conclusion – actually two of them.



Is he the one going crazy, or is it that, as he puts it, everyone there is trying to force him into being Simone? (He screams this while in full makeup and wig and wearing her dress.) We are never really sure if Trelkovsky is actually cracking up, or if what he is seeing and hearing are real. The images could be delusions or reality – we never really find out.

The concept of doppelgangers is also used in both films. In *Possession*, Adjani plays Neill's wife and also appears as their son's teacher. (Not to mention what happens later with Neill's character – as if viewers needed something else to further confuse them.) In *The Tenant*, an ill Trelkovsky goes to use the mysterious bathroom, looks out the window towards his apartment … only to see himself staring back. This duality theme is also revisited in the film's final jaw-dropping scene. Again … what the hell?

Possession and *The Tenant* are movies that are probably not going to make sense to any viewer right away (or after repeated viewings, for that matter). But they will be ones that stay with you, haunting your thoughts; a true sign of a great work. Because these films feature deep meanings, symbols, mysteries … Not sure what they are exactly – it is up to each viewer to take away from them what they will. Or … they could just be two screwed-up flicks designed to make you crazy. Nonetheless, they will help you Discover the Horror.



Fun Fact: *Roman Polanski was offered the opportunity to direct 1976's King Kong, produced by Dino De Laurentiis.*

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Saying good-bye to someone who is truly larger than life is very difficult. However, I would respectfully submit that it isn't necessary ... because, anyone who is larger than life will be with us forever. The horror-host community is lamenting the end of an era with the passing of the legendary Dr. Creep (Barry Hobart), who started out on WKEF Channel 22 in Dayton, Ohio on January 1, 1972. Dr. Creep's first program, *Shock Theater*, ran until 1980 when it became *Saturday Night Dead* (following *Saturday Night Live*), which aired until 1985. He was also featured on WKEF TV's kid's show *Clubhouse 22*. The doctor was resurrected in the late 1990s on public access with *The New Shock Theatre*, produced by *The Atrocity Circle* and *Mutilation Man* director Andy Copp, and *Ultraman* 1966 producer, Rick Martin. Together, Dr. Creep, Copp and Martin also created *Horrorama*, an all-night horror-film marathon that raises money for several charities. Now in its 15th year, *Horrorama* has raised thousands and thousands of dollars for many deserving causes. With a large heart for children, Barry also started Project Christmas Smiles, a non-profit charity that has delivered toys to over 10,000 children since the 1980s.

"Dr. Creep raised thousands of children over the years when he was on *Shock Theater* and *Clubhouse 22*. He introduced generations to Universal and Hammer Films, plus made household names out of horror icons like Paul Naschy, Peter Cushing, Christopher Lee and Boris Karloff to Ohio viewers. It was an honor to grow up with his show, work with him for 20 years and be his friend for many more years than I can count. He was one of a kind." ~ Rick Martin



Barry Hobart
(Dr. Creep)
1941-2011

"*Shock Theatre* came on the air the same year I was born. My first memories of TV, horror movies and media in general are of Dr. Creep. He IS the reason I am a filmmaker today, and in the genre I chose to work in and love. It has been an honor to work with him over the years and to call him my friend. There have been only three men in my life that I can truly say influenced me to become the adult I am. He is one of them." ~ Andrew Copp

As a child growing up, I had my horror hosts. My teenage years were spent with Sammy Terry (Indiana). However, from 1974 until 1981, I lived in west-central Ohio ... and, as a young boy, Dr. Creep was my horror host. Thank you for so many wonderful memories ... memories of wrapped blankets and bowls of popcorn ... memories of laughter and fright ... memories of a group of boys in Eaton, Ohio, huddled around the TV in the basement for one of a thousand sleep-overs.

Dr. Creep proved the staying power of his influence at both Cincinnati *HorrorHound Weekends* (2009 and 2010) where he was greeted by hundreds of fans and celebrities. He will never be forgotten.

So ... from Rick Martin, Andrew Copp, thousands of monster kids in west and south central Ohio ... and specifically the Bantis Creek Gang (myself, Shawn, Patrick, Eric, Bart and Chad) ... we wish to send you off in the only way that seems appropriate.

HOO HA HA HA HA HA HAAA!!!

Sleep well, Dr. Creep.

~ by Jason Hignite



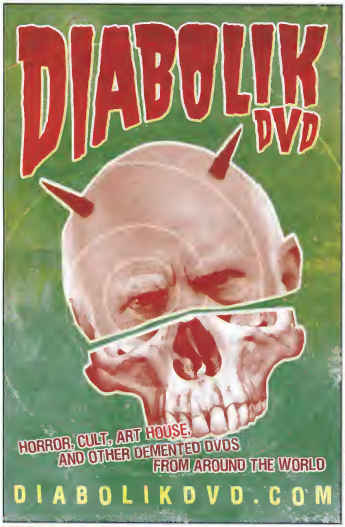
NEXT ISSUE

Over the last 30 years the direction the horror industry has taken can be traced to one specific year: 1981! This amazing culmination of twelve months spawned some of the greatest horror films of our time – including *The Evil Dead*, the werewolf classics *An American Werewolf in London* and *The Howling*, and established the slasher film as a staple in American cinema with *Happy Birthday to Me*, *The Prowler*, *My Bloody Valentine* and *The Funhouse* all released within the same year! Plus: Euro classics such as *The Beyond* and *House by the Cemetery*, cult classics like *Dead & Buried* or *Scanners* – not to mention the birth of the slasher franchise, thanks to the successful releases of both *Halloween 2* and *Friday the 13th Part 2*! And that's just in the world of cinema!

HorrorHound #29 takes a complex look into arguably the most-important year in horror of the past 30 years, including a special retrospective focused on one of the above-mentioned titles, and assorted content revolving around the films of 1981, including special editions of Video Invasion, Kitley's Krypt, GoreHound and Collect This!

As always, we will feature articles on the latest movie, DVD, toy and comic-book releases, as well as an insightful article on the groundbreaking DVD and Blu-ray company from the UK, Arrow Video, as we take a look at their amazing catalog of titles!

Regular columns accompanying this issue include: Hall of Fame, Fantasm, Roadkill, Horror's Hallowed Grounds – plus new installments of Under the Mask and Artist Spotlight! All this and more in *HorrorHound* #29, available this April/May!



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April 8 thru 10th, 2011
Burbank, CA
www.rubberroom101.com
(Featuring Malcolm McDowell, a Howling reunion and more!)

Motor City Nightmares
April 15 thru 17th, 2011
Sheraton Novi, MI
www.motorcitynightmares.com
(Featuring Tony Todd, Dee Wallace, Kane Hodder and more!)

Chiller Theatre
April 29 thru May 1st, 2011
Parsippany, NJ
www.chillertheatre.com
(Featuring Ernest Borgnine, a Demons reunion and more!)

Texas Frightmare Weekend
April 29 thru May 1st, 2011
Dallas, TX
www.texasfrightmareweekend.com
(Featuring Robert Englund, Clive Barker and a Phantasm reunion!)

WonderFest
May 14 thru 15th, 2011
Louisville, KY
www.wonderfest.com
(Featuring Martine Beswick, Caroline Munro and more!)

Weekend of Horrors
May 14 thru 15th, 2011
Los Angeles, CA
creationent.com/cal/woh.htm
(Featuring John Carpenter, Asia Argento, Lamberto Bava and more!)

Cult Fiction Drive-In
May 20 thru 22nd, 2011
Jacksonville, FL
www.cultfictiondrive-in.com
(Featuring a Critters series reunion, Camille Keaton and more!)

Saturday Nightmares
June 3 thru 5th, 2011
East Rutherford, NJ
www.saturdaynightmares.com
(Guest list TBA!)

**See next issue for more show listings.*

Film Festival and Haunting Tradeshow Events:

Hauntcon
April 27 thru May 2nd, 2011
Louisville, KY
www.hauntcon.com

West Coast Haunters Convention
May 13 thru 15th, 2011
Salem, OR
westcoasthaunters.homestead.com

Pittsburgh Horror Film Festival
June 3 thru 5th, 2011
Pittsburgh, PA
www.pittsburghhorrorfilms.com

Vampire-Con
June 24 thru 26th, 2011
Los Angeles, CA
www.vampire-con.com

Viscera Film Festival
July 17th, 2011
Los Angeles, CA
www.viscerafilmfestival.com

New Orleans Horror Film Festival
October 28 thru 30th, 2011
New Orleans, LA
www.neworleanshorrorfilmfestival.co

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HorrorHound Fans Choice Hall Of Fame

JAWS

by Nathan Hanneman

Leading up to the 1970s, the film industry was in a flux. Long past were the days of the grand theatre experience. Thanks to the saturation of grindhouse cinemas and drive-in movie theaters, going out to see the latest biker flick, exploitation or arthouse flop was as meaningful as buying a greasy bag of burgers from the nearest fast-food restaurant. To be blunt – the moviegoing experience had been tamed and the latest horror, kung-fu or road-rage "masterpiece" merely took turns screening city to city, with no real focus or direction. All that changed in the summer of 1975 when Steven Spielberg unleashed one of the greatest cinematic masterpieces onto theater screens.

With the release of *Jaws*, Spielberg incidentally invented the "summer blockbuster." Every theater in the US wanted to screen this incredibly popular film, causing the distribution studio to create more and more prints. No film at the time could be seen simultaneously in every major city in America – and that was a problem – as everyone in America was hearing about *Jaws* ... and they all wanted to be a part of the audience this film was building.

After the release of *Jaws*, studios had learned the benefit of premiering their movies on as many screens as possible to capitalize on the instant buzz those "mega hits" would stir. *The Omen* followed in 1976. *Star Wars* in 1978. By time *Raiders of the Lost Ark* was released in 1981, the entire film industry had changed – and it can all be attributed to a shark nicknamed "Bruce."

The film was adapted from a book published in 1974 by a relatively unknown author named Peter Benchley who loosely based it on a true story about Great White Sharks which were caught off Long Island and Block Island circa 1960. Congdon Printing gave Benchley an advance based on the concept idea, and Peter delivered the finished product in time for release in '74 where it was met with great success. On the best-seller list for a whopping 44 weeks, the book found its audience – and Hollywood took notice, with Universal Pictures signing the author onboard to co-write a screenplay for a film adaptation of the novel.

Produced by Richard D. Zanuck and David Brown, various directors were considered for the project, including John Sturges (*The Great Escape*) and Dick Richards (*Farewell, My Lovely*). Steven Spielberg was hired in 1973 – having only directed TV fare (such as *Duel*) and *The Sugarland Express*. Together, the production/writing team amped up to rewrite the book – removing the infidelity subplots and helping establish the central characters as likeable heroes (something slightly lacking in Benchley's original novel). The task of creating these likeable characters laid in the casting of the leads – Roy Scheider was hired to play Chief Martin Brody (with Lorraine Gary cast as his wife, Ellen), and Richard Dreyfuss was picked as Matt Hooper. Rounding out the cast was veteran actor Robert Shaw as Sam Quint.



The story – which should be known to all by now – tells of the small fishing town of Amity Island in New England whose residents are being terrorized by a man-eating Great White Shark. The town's sherriff is tasked with hunting down the fish, with the assistance of a crazed fisherman and an ichthyologist. On the open sea, the men discover that their journey to end this shark's reign of terror over the town is a larger challenge than any of them had ever imagined.



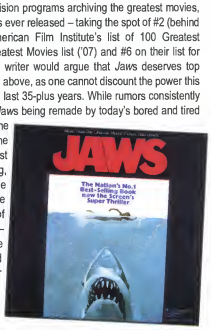
To say *Jaws* was a hit would be an understatement. It was THE film of the era – breaking everyone's interpretation of what a real movie should deliver. *Jaws* was nominated the following year for four Academy Awards, including Best Picture (losing to *One Flew Over the Cuckoo's Nest*). It did, however, win the Oscar for Best Film Editing, Best Original Score and Best Sound.

Its director, Spielberg, has gone on to become one of the greatest filmmakers and producers of all time – having a hand in such films as *E.T., Gremlins, Saving Private Ryan, Poltergeist* and *Jurassic Park*. Many of his films are considered amongst the most iconic of the last 40 years.

Peter Benchley followed *Jaws* with a number of similarly themed works, including 1976's seamonster flick – *The Deep*, 1979's pirate film – *The Island*, '91's killer-squid story – *The Beast*, and another sea-monster tale published in '94 titled *White Shark* (aka: *Creature*). While none of his works ever matched the popularity of *Jaws*, Benchley is still considered one of the essential horror writers of our time.

Since *Jaws* was released, it has spawned three sequels (one of which was quite decent), become a mainstay attraction at both Universal Studios theme parks (California and Florida), been the subject of a number of literary, collectible and game projects over the years – and has received various filmed retrospective documentaries discussing the picture and its effect on Hollywood (including an excellent, yet unreleased, documentary titled *The Shark Is Still Working*, which focuses on the entirety of the *Jaws* fandom).

Jaws is always one of the central points of those annual "lists," seen in magazine articles and books, or television programs archiving the greatest movies, thrillers, scariest moments or titles ever released – taking the spot of #2 (behind Hitchcock's *Psycho*) on the American Film Institute's list of 100 Greatest Thrillers (2001), #56 on their Greatest Movies list ('07) and #6 on their list for Greatest Film Scores ('05). This writer would argue that *Jaws* deserves top billing in all three categories listed above, as one cannot discount the power this film has had on audiences for the last 35-plus years. While rumors consistently circulate about the possibility of *Jaws* being remade by today's bored and tired movie system – I believe everyone would agree that *Jaws* is one of the very few movies that stand the test of time in relation to writing, acting, music, effects and affect. The effect of *Jaws* continues to give audiences reason to stay out of the water and in to cineplexes – our readers couldn't agree more as it was overwhelmingly selected as this year's Fan Choice for our *HorrorHound* Hall of Fame.



Did You Know? *The role of Sam Quint was offered to both Sterling Hayden and Lee Marvin who turned down the part. Even Robert Shaw, who eventually signed onto the project, thought the script wasn't good.*

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